



# *The Reliquary*



## *Illustrated Archæologist.*

JANUARY, 1909.

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### The Church of Branscombe.

ABOUT four miles to the west of Seaton terminus, on a branch of the London & South Western Railway, and about equi-distant from the Sidmouth terminus of the same Company, lies the extensive parish of Branscombe, one of the most picturesque of the sea-board parishes of South Devon.

The scattered groups of cottages and small houses—many of them at least as old as the days of Elizabeth—are mostly situated in the three large combes, or narrow valleys, all beautifully wooded, which unite at a short distance from the sea, descending from the high table-land of the upper part of the parish.

Various fanciful and strained explanations of the meaning of this place-name have been set forth from time to time, but they all seem wide of the mark. One of the most usual is to the effect that the first syllable comes from a Celtic word for a crow, or a raven, whilst Mr. Baring-Gould has recently stated that "there is reason to believe that St. Brendan the Voyager gave his name to this village." In this case, however, as in many others, the simplest explanation, in reality, holds the field. Those who write

on local etymology not infrequently neglect the ordinary precaution of ascertaining the oldest form of orthography. *Brancescumbe* is the spelling in the will of King Alfred, and *Branchescoma* is that of the Domesday Survey, whilst the next earliest forms are variants of Brankscomb; the introduction of the letter "d" came later. There is, then, practically no doubt that the name means the place of the branching out, or broken up combs, one eminently suitable to the situation.

As to the dedication of the church of Branscombe, a rash statement has recently been put forth in *Lives of the British Saints* (1907), by Messrs. Baring-Gould and Fisher, to the following effect:—"Churches dedicated to St. Brendan in Devon are Brendon on the northern slope of Exmoor, and Branscombe, now held to be under the patronage of St. Winifred, but where the body of St. Brendan, under the Welsh form of the name—Branwalader—was supposed to repose."

The sole origin for this statement is a paragraph in the writings of William of Worcester, about 1480, wherein it is stated that St. Brandwellanus, a king's son and confessor, was then lying in the church of the village of Branston, eight miles from Axminster and four miles from South See (probably South Leigh). The passage does not state that the church of Branston (and its identification with Branscombe is doubtful) was dedicated to St. Branwalader; moreover, the true Brendan was not a king's son. The celebrated St. Brendan, of Clonfert, abbot and confessor, died at the age of ninety-six, on May 16th, 577, and was buried, according to his own request, at Clonfert; and there seems no shadow of reason why his remains should have been transhipped to South Devon. The identification of the Irish Brendan with the Welsh Branwalader is altogether doubtful. In 933 Athelstan gave "the arm of St. Branwalader the bishop" to his new foundation at Milton, in Dorset. The whole matter is vague and uncertain, and there is, at all events, nothing whatever to justify the statement that a church at Branscombe was ever dedicated to St. Brendan, or to any variant of that name.

The dedication of Branscombe has in reality been long established. It is mentioned in several pre-Reformation wills as dedicated to St. Winifred, the popular Welsh virgin-martyr of the seventh century. There has been a curious perversity of

discussion about this dedication. Even when St. Brendan is removed from the conflict, attempts have been made to assign the honour to St. Boniface, the great missionary saint from this country to Germany, who died in 755. This, however, is quite impossible, for, though his original name was Winfred, he was known ecclesiastically and was canonised as Boniface.

It is known that the lands, or manor, of Branscombe were royal property in 857. At the close of the ninth century King Alfred left Branscombe by will to his younger son Æthelweard. This son, however, predeceased his father, and the property reverted to Edward the Elder, and then passed to Athelstan.

In the year 925 King Athelstan gave Branscombe, with other estates, to the Benedictine monastery of St. Peter, at Exeter. At this period the seat of the Bishopric of this part of the West of England was at Crediton; but Bishop Leofric, soon after his consecration in 1046, persuaded Edward the Confessor to remove the bishop's stool to Exeter. The Benedictine monks were transferred to Westminster, and their establishment at Exeter, with all the endowments thereto pertaining, was assigned to the secular canons of the cathedral church.

The Danish disturbances in this district had brought about the alienation or loss of much of the lands of St. Peter's, Exeter, but this was speedily recovered by Leofric's energy. On the bishop's death, in 1072, a list of lands and of an extraordinary wealth of church goods and books which he had regained or granted to St. Peter's was drawn up. In the opening schedule of lands that the good bishop had, "through God's support and through his advocacy and through his treasure, recovered what had before been alienated," the three first lands or manors that are cited are those of Culmstock, Branscombe, and Salcombe.

When the Domesday Survey was drawn up in 1087, Branscombe manor is entered as the property of Bishop Osbern (1072-1103) of Exeter and his canons, the whole being worth £6 yearly. In 1148 Robert Chichester, the third Norman Bishop of Exeter, appropriated the rectory or great tithes of Branscombe to the canons of his cathedral church, and, four years later, this arrangement was confirmed by Pope Eugenius. From this date onwards the parish has been served by a vicar.

On March 10th, 1258, Walter Branscombe (or Bronscombe) was consecrated Bishop of Exeter, at Canterbury; he ruled over the see until his death on July 22nd, 1280. This bishop was a native of Branscombe, born at the ancient house of Edge, on the high ground, where his family of much distinction resided for nearly three centuries, from the Norman Conquest until the days of Edward III. Three members of this line were High Sheriffs of the county. Not long after his consecration, namely, in February, 1259-60, Bishop Branscombe visited his home in the course of a diocesan circuit. He was here, again, in the same month, 1264-5, when he held an ordination service in the parish church on the Saturday after the feast of St. Matthias. The numbers and names of those ordained are not recorded, but as it was not Embertide, there were probably not many candidates.

From the particulars set forth at the time of an institution to the vicarage in 1269, we know that the vicar was at that date entitled to the whole altar dues of the church, to the tithes of beans and peas in all enclosures, and to the manor of Ford with its garden and a certain meadow called "Personesheghe."<sup>1</sup>

At a parochial visitation held in this church by the bishop's commissaries, on July 11th, 1301, full particulars are given as to the service books. There was only one Psalter, of no value; an Antiphonar in poor condition; an Ordinal and Troparium bound in one; the Lessons (*legenda*) for the whole year bound in three volumes; a good Portifer, but in a small hand; three bound Manuals; and a good Missal, and another not of (Exeter) Use. There was also a good silver chalice, gilt within and without, and all other requirements in sufficiently good condition; but the large window of the tower was much broken, and the smaller tower windows lacked glass: their repair pertained to the parishioners. The parishioners stated that Thomas, their vicar, was of good repute; he preached well, visited the sick, and faithfully discharged all the duties of a parish priest.

At another visitation held here on May 27th, 1307, the following inventory, with comments, was handed in: an imperfect crysmatory; only two corporals; the Sunday chasuble, of wool and insufficient; no quire cope; the ferial chasuble, in holes in

<sup>1</sup> For these and various other details as to the mediæval ecclesiastical history of this parish, we are indebted to the assiduous and long-sustained labours of Canon Hingeston-Randolph in connection with the episcopal and capitular records of Exeter.



several places ; four whole surplices ; a good Missal, and another inferior one ; a Gradual and Troparium in one volume, good, and worth two marks ; another old Gradual of old notation ; a Troparium with Ordinal in one volume ; an old Portifer of an ancient use, with Martyrology ; two Manuals by themselves, and a third with Collectarium and Capitula (short lessons) ; two processional, one of them good and new ; Legends of the Saints, two vols., worm-eaten at the beginning and end ; and " *Legenda Temporalis* " in two vols., in like condition. Vicar Thomas had given the church a new Antiphonar and a new Psalter, worth five marks, reserved for his own use during his life. There were also an old Antiphonar, badly bound ; a Psalter ; a Portifer with Psalter, of small writing ; a " *Sinodus* " ; a long roll of organ music ; a chalice, gilt within and without ; another silver chalice for the chapel (*de capella*) ; a good and new Lenten veil ; an insufficient pall ; a nuptial veil, missing ; a good frontal ; a good censer ; a good banner ; two good processional candlesticks of stained wood ; two others of iron ; four paxes ; three stoles ; an organ, the gift of the vicar ; and an image of the Blessed Virgin in the chancel, wearing three rings, one of which was gold and two silver. The parishioners' report as to their good vicar was in much the same appreciative terms as on the former occasion.

A further visitation of this church was held in 1330, under Bishop Grandisson, when the following were the more notable points of the inventory : a vessel for conveying the Blessed Sacrament to the sick (*cyphus pro infirmis competens*) ; three sets of vestments, one worn ; four towels for the high altar, but deficient for the other altars ; an ivory pyx for the Eucharist, with lock ; and a good canopy (*celatura*) over the high altar. The vicar was certified to be sufficient, a qualified and very different character to that given to his predecessor, Thomas Faitcoul.

Walter Lovecoke, the vicar in 1330, who was instituted in 1318, had got into trouble with his diocesan two years previously, when he was at first deprived by Bishop Grandisson for contempt in breaking the seal of the Vicar-General, which was, doubtless, attached to some mandate or rebuke. However, on showing penitence, Walter was absolved, and allowed to resume his charge at Branscombe.

The *Valor Ecclesiasticus* of 1535 gave the annual value of the vicarage as £18 15s. 8d. This total came from—rents, 7s. 2d.; oblations and altar dues, £3 8s.; tithes of wool and lambs, £10; and other tithes which averaged £5 os. 6d. In this parish the highly exceptional case arose of the rectory being worth less than the vicarage, for the annual value of the rectory was declared as £12 17s. 4d.; this probably came about from the comparative paucity of grain crops throughout the uplands and valleys of this parish. The Dean and Chapter of Exeter drew, however, far more from Branscombe than the great tithes. The manor was theirs, and was worth at that time £77 os. 10½d. a year—it was by far the most valuable of all the manors belonging to the Chapter, with the single exception of Staverton, which then brought in an income of £113 8s. 5½d.

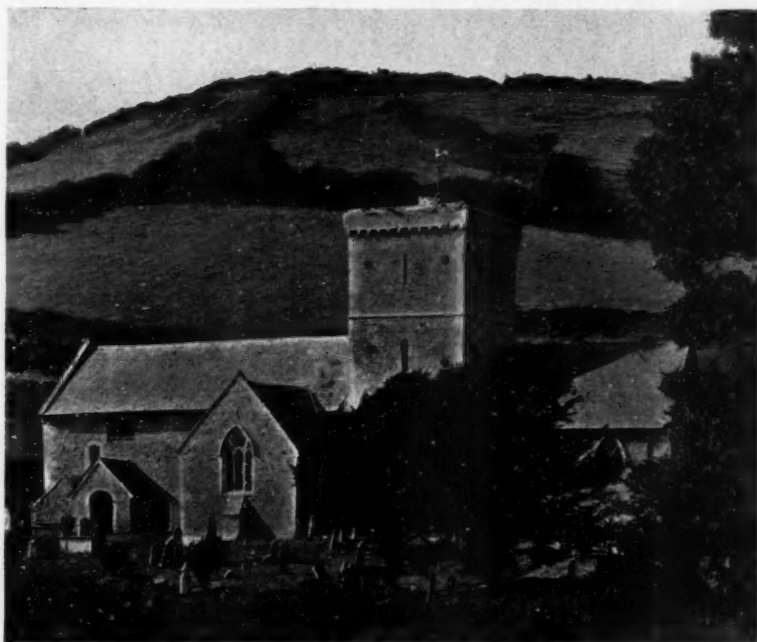
The following is a list of the vicars, with the dates of their institution :—

Laurence de Sydbery	..	..	..	..	1269
Thomas Faitcoul	..	..	..	..	1283
Walter Lovecoke	..	..	..	..	1318
Robert Hamounde	..	..	..	..	1362
John Taylour	..	..	..	..	1401
John Houndeburgh	..	..	..	..	
Henry Webber	..	..	..	..	1421
Hugh Balle	..	..	..	..	1428
Richard Dobyne	..	..	..	..	1447
Richard Martyne	..	..	..	..	1459
John Cruvys	..	..	..	..	1463
John Mayow	..	..	..	..	1481
John Atwyll	..	..	..	..	1500
John Rugge	..	..	..	..	1503
John Tailor ( <i>alias</i> Cardemaker)	..	..	..	..	1539
Gregory Bassett	..	..	..	..	1554
John Vele	..	..	..	..	
John Carpenter	..	..	..	..	1580
Anthony Turner	..	..	..	..	1621
Edward Pynne	..	..	..	..	1641
William Pring	..	..	..	..	1660
Thomas Vaughan	..	..	..	..	1713
William Bede	..	..	..	..	1735

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John Anthony Foote .. .. .	1738
John Kingman .. .. .	1784
Thomas Puddicombe .. .. .	1794
Whittington Landon .. .. .	1827
George Landon .. .. .	1829
Sydenham Peppin .. .. .	1837
Henry George Tomkins .. .. .	1868
Robert Swansborough .. .. .	1872



Branscombe Church: from the South.

The ancient church of St. Winifred, of Branscombe, one of the most interesting of all village churches in the whole of wide Devonshire, lies concealed in the principal combe just below the road which leads from the centre of the village to the high ground above Salcombe and Sidmouth. It consists of chancel, central tower, transepts, nave, and south porch.

The exceptional feature of the plan of the church is that the transepts are placed to the west of the tower. The internal

dimensions are—chancel 30 ft. by 16 ft., tower 16 ft. by 16 ft., nave 57 ft. by 20 ft., and transepts each  $15\frac{1}{2}$  ft. by  $15\frac{1}{2}$  ft.; the full height of the tower, to the top of the turret, is 64 ft.; the top of the tower within the parapet is 19 ft. 7 ins. square.

The central tower, with its semi-circular turret at the north-west angle, is a particularly fine piece of Norman masonry; it is of late date, probably about 1150. It is, however, almost impossible to believe that the severely plain lower piers of the tower are of that date. A careful examination of the interior of the tower discloses the fact that a considerable number of dressed stones of a former building (at least two score) are marked with the unmistakable Anglo-Saxon zig-zag tooling. These stones in themselves afford abundant proof that there was here an earlier stone building of some size and importance. The newel staircase of the turret is gained by a doorway within the tower, and here, immediately on entering to the left hand, can be noticed *in situ* a considerable piece of masonry which formed part of a much earlier tower than that now standing, to which the stairway has undoubtedly been added. This is clearly a piece of pre-Conquest work.

Whatever may be the true solution of the dedication question of this church already discussed, it was at all events in honour of a saint of pre-Norman days. Records, too, show, as we have seen, that there was an early church on this site. Possibly the first place of Christian worship was a small building of timber or, perchance, of rough stone. It seems most highly probable that, when King Athelstan gave Branscombe to the monks of Exeter, neither they nor the royal donor would be long content that worship should be here celebrated in some insufficient fabric.

This gift was made in 925, and it is also of peculiar interest to note that just eight years later Athelstan is said to have translated the arm, a relic (or according to another account the whole body) of St. Branwalader, to Milton, in Dorset. Now if, as William of Worcester asserts, St. Branwalader (whoever he may have been) was buried at Branscombe, may it not be conjectured, with at least some probability, that Athelstan thought it expedient, when he had built a great church at Milton and was in the act of rebuilding Branscombe on a better scale, to move this saint's remains? Be that as it may, there is a sufficiency of pre-Conquest



masonry about this church to enable us to say that it was probably of tenth, or early eleventh, century date. A ground plan of a church with low central tower, nave, small chancel, and embryo transepts on the north and south sides of the tower, such as may be seen at Breamore, Hants., was characteristic of the later Anglo-Saxon architecture. Where this was the case, future developments usually gave to such churches a western tower; but, in the case of Branscombe, it would seem that a late Norman tower was erected on the older substantial sub-structure.

At that time it is clear that the church had a nave of considerable size, built to the west of the tower, occupying, indeed, the exact lines of the present nave, the walls of which are undoubtedly in the main still of Norman construction, and still carry much of the original Norman corbel-table under the eaves of the roof. The size of the Norman chancel, shorter, doubtless, than the present one, is a matter of conjecture, but will probably be set at rest when the impending restoration of that part of the church takes place.

Here, again, it is of great interest to note that records, coinciding in date to a remarkable degree with the story told by the actual fabric, appear to supply the very year when this Norman enlargement was undertaken. It was on the 15th August, 1148, that Bishop Chichester appropriated the church of Branscombe to the sustenance of the Exeter Chapter. What is more likely than that the canons of that period would desire to improve materially the church of which they had become the rectors?

This splendidly substantial Norman tower is in fairly good preservation, with its effective parapet supported by a corbel-table, and with its two encircling strings, which include in their grasp the circular turret, is well worthy of the close attention of the ecclesiologist or architectural student. Its proportions and characteristics may, however, be far better gathered from Mr. Aymer Vallance's beautiful photographs (see frontispiece) which accompany this paper, than from any amount of description.

The masonry within the central stage of the tower is remarkably good, and it is quite clear, from a variety of particulars, that this large room was at one time used as a residence for a priest or church guardian. At the time when it was first constructed this

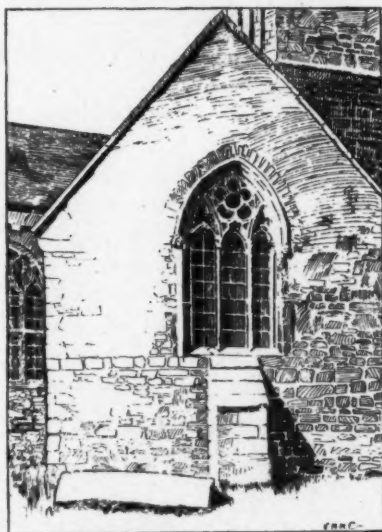
room was approached by a doorway of some magnitude above the roof of the nave; the door of the entrance from the newel stairway was closed by a great bar of timber from within, the socket holes of which still remain.

The next alteration to the fabric of the church occurred in the thirteenth century. This work is not early in the First Pointed style, and would probably be assigned by an expert to about the middle of the century. At that period the church was enlarged by the addition of two transepts, breaking into the nave immediately to the west of the tower. The north transept retains in the north wall the original lancet light of considerable height and 18 ins. wide. The responds, or half-piers, supporting the arches into these transepts consist of three graceful shafts banded together; those of the north transept have been ruthlessly cut away to make room for last century pews. Further light (in place of the small round-headed Norman windows) was at this time given to the nave. A blocked-up lancet window of some size may be noted near to the porch on the south porch, as well as the faint traces of another in the opposite wall. A good deal of the corbel-table under the roof of the north side of the nave was also renewed at this period. Walter Branscombe, of this parish, was, as we have seen, elevated to the episcopal bench of Exeter in 1258. Is it not exceedingly probable that he desired to give additional dignity and space to the church of his native parish in recognition of this honour?

On the opposite side of the road to the church still stands a considerable building, which retains some thirteenth century features; it is yet known by the name of "Church Living." It was entirely distinct from the vicarage, which was at Ford, the best part of a mile to the east of the church. Church Living was the rectory or canonical house, where, in all likelihood, certain of the canons of Exeter occasionally took up their residence. It was probably rebuilt by Bishop Branscombe. With the church immediately before their windows, it is not surprising that the pre-Reformation rectors of Branscombe were anxious to maintain the fabric in an honourable condition.

Early in the fourteenth century, possibly before the reign of Edward I. had come to an end, the chancel was rebuilt on an admirable and extended scale. Up to that date it is likely

that the small Norman chancel had sufficed. On each side of the chancel two pointed two-light windows were inserted, and a priest's door in the centre on the south side. In the interior an effective string moulding runs round the walls just below the rather highly-placed windows, but in the case of the windows nearest the tower the string is dipped in order to include the smaller lights immediately below, which are now built up. These two blocked-up openings, which were formerly supplied with hinged shutters, are most foolishly called in the local guide book "leper" windows. It is hard work to stamp out this impossible nomenclature, which



Branscombe Church: South Transept.

has attained to such an unfortunate degree of popularity, though only invented in the middle of last century. Whatever may have been the use of these low side windows, it would be just as sensible to call them "leopard" as "leper" windows. There is no space here to reiterate the exposure of the origin of this senseless notion; it may, however, be very briefly stated that the most probable use for these shuttered openings was to allow the server at mass to ring therefrom a hand-bell at the time of the Elevation.

Many coats of plaster and colour-wash disfigure the walls, but in the summer of 1908 certain testings of the masonry preparatory to restoration brought to light the trefoiled head of a single sedile in the south wall; doubtless a piscina niche will also be found nearer to the altar when the work is carried out.

At the same time that the extended chancel was built, more light was given to the south transept by the insertion of an exceptionally beautiful three-light window in the south wall, with a low buttress immediately below it. The accompanying drawing shows the exceptionally good design of this window far better than a mere verbal description.

Probably the thrust of the massive tower was at this time damaging the archways leading into the transepts. At all events, the archways were at that time reconstructed after a simple plan of two orders of plain chamfers. They rise from moulded capitals of Decorated or Middle Pointed date, which are somewhat clumsily imposed on the tops of the earlier triple shafts.

The next change came about the middle of the fifteenth century, in the style that is usually termed Perpendicular or Third Pointed. The alterations of this date are chiefly memorable for the well-proportioned five-light east window, which would, doubtless, be filled with the painted glass then so much in vogue for the beautifying of churches. With regard to this great window (see frontispiece) there can be no doubt as to the approximate date, for this is clearly shown by the shields which are carved on the terminals of the exterior hood mould. The southern terminal bears the arms of the See of Exeter—two keys in saltire surmounted by a sword in pale; the other one bears the well-known arms of Neville, a simple saltire. George Neville, who was subsequently a distinguished Archbishop of York, was Bishop of Exeter from 1458-64. Various other alterations and repairs were done to the fabric about the same time, particularly with regard to the church roofs. One of the bosses of the intersecting timbers of the cradle roof of the nave bears the Neville saltire. To the same date belongs the western doorway of the nave, now half blocked up to form a dummy window, as well as most of the work about the disfigured south porch.



A very interesting but somewhat incongruous addition of this period is the octagonal and embattled summit, which was then given to the circular tower-turret of late Norman date.



Branscombe Church: Entrance to West Gallery.

Immediately to the west of the south porch is a wide outer stairway, or substantial flight of steps, leading up to a debased Tudor doorway; this is the earliest example of which we are

aware in any English church of an outer stairway to a post-Reformation gallery. This is of late Elizabethan date, at the close of the sixteenth or the very earliest days of the seventeenth century. On entering the church it is found that there is a noteworthy gallery of this date still extant, with a beautifully carved front, as shown in the photograph. The old gallery itself, which is 7 ft. 6 ins. wide, is supported on slender, well-moulded circular shafts of oak, having capitals and bases; it now stands at 12 ft. 8 ins. from the west wall, having been pushed forward at a very much later date, when the church was re-pewed to make



Branscombe Church: West Gallery.

room for a clumsily planned addition to gallery accommodation by tiers of graded benches. When the nave is restored it is most earnestly to be hoped that this highly interesting old gallery may be carefully preserved; it could with advantage be replaced against the western wall.

The most remarkable feature of the interior of the church is the low stone screen with central opening, which is built up in the eastern archway of the base of the tower, and which we believe to be of thirteenth century date. To the top of this is now affixed a slight wooden screen of thin balustrade work, which

is apparently of eighteenth century date. Here, probably, was the first rood-screen or rood-beam of the church. In the fifteenth



Branscombe Church: looking West from the Chancel.

century, when elaborate rood-screens and rood-lofts were becoming everywhere prevalent throughout England, a rood-loft was evidently

affixed to the front of the western archway of the tower facing the nave. The partial cutting away of the hood mould of this archway on each side shows the exact position occupied by this rood-loft. This loft did not need any special stairway of its own; advantage was taken of the newel staircase of the tower to give access to the loft. The blocked-up doorway can now be seen within this staircase, about 11 feet from the ground; the other side of the doorway is concealed by the large boards on which are painted the Commandments, Creed, and Our Father.



Branscombe Church: Altar Rails and Holy Table.

The altar rails form a particular feature of the chancel. These rails are of excellent spiral construction, and the holy table is of the same style. Such spiral rails came into use in churches after the Restoration of 1660, and there are one or two dated examples early in the reign of Charles II. There are spiral rails at the four North Devon churches of Bradworthy, Parkham, Milton Damerel, and Putford. At Branscombe the rails take the highly exceptional form of being four-sided, enclosing the altar on all four sides. Early in the last century they were mutilated on the north side to make room for a removed monument, whilst the east side



was set back against the wall immediately below the east window. The marks remaining in the paving of the chancel show how far these rails originally extended, namely, about 40 ins. further westward than their present position.

Four-sided altar rails, a Puritan innovation, still remain at Ermington, Devon; at Lyddington, Rutland; and at Langley Chapel, Salop. Until recently this was also the case at Dartmouth, and up to 1870 at Deerhurst and Winchcombe, Gloucestershire. William Pryng, who was instituted vicar of Branscombe in 1660, must have been of determined Puritan sympathies to adopt such an altar plan as this, at the very time when the bishops generally were strictly enjoining that altar rails should run straight across from the north and south walls.

Within the rails stands a fairly good high-backed chair of late Elizabethan or early Jacobean date. It is clearly of secular origin, and it is not known when it was given to the church. A local guide book makes the highly amusing mistake of stating that "the initials A. R. on the chair mark it for the date of Queen Anne's reign." To begin with, the small initials are N. R., not A. R., and they have also obviously been cut by some subsequent owner long after the construction of the chair. In the chancel there also stands a fairly good seventeenth century chest with inlaid panels of a simple design.

Several of the churches of this district possess good coffin-stools, with well-turned legs, of Jacobean or later seventeenth century date. Branscombe church is destitute of any, but a fine pair which stand in the vestibule of the Miners' Arms, the village inn, may possibly have come from the church.

In the nave against the south wall, just clear of the transept archway, stands an old-fashioned "three-decker," but of no particular age or excellence of construction. The church is pewed throughout in panelled deal after a high and singularly inconvenient fashion. The work was done about 1810, after a poor and cheap style, save for the moulded oak rail at the top, whilst the plan is as awkward and irreverent as can well be conceived, producing pews of all shapes and sizes, some fitting into angles for only a single person, and others square facing all directions. There is not a vestige of antiquity or of good, or even decent, workmanship about them to plead for their retention when the sorely needed work of restoration begins.

The use of fonts was forbidden during the Puritan interregnum, and mere basins (definitely forbidden by the Church) took their place. Puritanism seems to have been strong enough here to hinder the re-use of a font at the time of the restoration of the monarchy and episcopal worship. At all events, there is no font of any age in this church; a meagre, mean pedestal substitute, lacking a drain, stands at the west end of the nave; it dates from the end of the eighteenth or beginning of the nineteenth century. Even this is not used. A common white earthenware pudding-basin standing in the cavity of the pedestal has served for baptism for the last forty years, and actually during all this time the basin has had a clumsily mended fracture! It is only due to the present aged vicar to state that an effort to provide a decent font, for which he had procured the funds, was some years ago checked through diocesan red-tapeism.

As to monuments, there is only one discernible of pre-Reformation date within the church walls. This is a fifteenth century floor slab in the alley of the south transept; it bears a cross and coarsely executed lettering—*Orate pro anima Johis Hedraunt*. Nothing is known of it, but it is clearly not to the memory of a priest, as is generally stated, for it bears no chalice nor any other sacerdotal symbol.

Against the north wall of the north transept, in the dampest corner of this damp-stained church, stands the monument of Joan Wadham, mother of the founder of Wadham College, Oxford, resting on an older mutilated chest tomb with which it has no connection. The figures in relief on the central panel of the tomb represent Joan's two husbands, who kneel *vis-a-vis* with a helmet and a pair of crossed gauntlets between them. The first husband, John Kellaway, wears a doublet, trunk hose and ruff, and a long gown with pendant sleeves hanging from the shoulders. The second husband, John Wadham, is in complete armour of the period, but with ruff round the neck. By a most singular, and, we believe, unique arrangement, Joan herself kneels in duplicate (in size only about a third of the figures of her husbands) behind each of her husbands, in ruff and puffed sleeves; behind her, on the left, kneel her progeny by her first husband—fourteen tiny figures, five boys and nine girls, the girls dressed exactly like herself, with ruffs and flat caps, and the boys in doublet, ruff, and

trunk hose like their father. Behind her, on the right, are five tiny figures—the Wadham children, and a sixth broken away, all girls save Nicholas, the College founder.

Below these figures is the following inscription, for a long time almost illegible, but set forth at length in Prince's *Worthies of Devon* (p. 588), published in 1701.

"Here lieth intomb'd the body of a virtuous and antient Gentlewoman descended of the antient House of the Plantagenets, sometime of Cornwall, namely, Joan, out of the daughters and heirs unto John Tregarthin, in the County of Cornwall, Esq. She was first married unto John Kelleway, Esq., who had by her much issue. After his death she was married to John Wadham, of Meryfield, in the County of Somerset, Esq., and by him had several children. She lived a virtuous and godly life, and died in an honourable age . . . September, in the year of Christ, 1583."

The inscription is now quite clear, having been repainted in 1906. At the same time the coats of arms were recoloured; this causes the monument to present a curious patchwork effect, for the various small figures (originally painted) retain their several coats of whitewash.

Above the figures are three escutcheons of elaborate quarterings, betokening the various distinguished alliances of both Kellaway and Wadham. The dexter shield bears Kellaway impaling Tregarthin. *Baron*, quarterly of four—1 and 4, Kellaway, *arg.*, two glazier's irons in saltire, *sab.*, between four Kelway pears pendant, proper, within a bordure engrailed of the second; 2, Trethurffe, *az.*, a buck's head cabossed, *arg.*; 3, Tregarthin, *arg.*, a chevron between three escallops, *sab.* *Femme*, quarterly of six—1, Tregarthin, ancient, two lobster claws in saltire; 2, Tregarthin, later, *arg.*, a chevron between three escallops, *sab.*; 3, Hendowca, *az.*, a lion rampant within an orle of escallops, *or*; 4, Plantagenet, of Cornwall, *arg.*, within a bordure, *sab.*, bezantee, a lion rampant, *gu.*, a label of three points; 5, Chamberlain, *arg.*, on a bend, *sab.*, five bezants; 6, Pever, *arg.*, on a chevron, *gu.*, three fleur-de-lys, *or*.

The central lozenge, for Joan Wadham, has the same bearings as the *femme* coat just given.

The sinister shield bears Wadham impaling Tregarthin. *Baron*, quarterly of nine—1, Wadham, *gu.*, a chevron between three

roses, arg. ; 2, Chiselden, or, on a chevron, gu., three martlets, arg. ; 3, Popham, arg., on a chief, gu., two bucks' heads cabossed, or ; 4, Zouch, gu., a chevron, arg., between nine bezants ; 5, St. Martin, sub., six lionels rampant, or ; 6, Neville, arg., a chief indented, vert, over all a bend, gu. ; 7, Walrond, Barry of six, or and az., over all an eagle displayed, gu. ; 8, Lorty, per pale wavy, az. and arg., a lion rampant, or and gu. ; 9, Reade, gu., a bend fusilly, ermine. Femme quarterly of six, Tregarthin as before.

In the centre of the pediment above the monument is the red rose badge of Wadham. The Wadham crest was a stag's head coupé, with a rose between the horns.

Edge, the romantically situated house, of which there are still considerable remains, on the ridge of the hills to the south-east of the parish church of Branscombe, came to the Wadhams by purchase from the ancient family of Branscombe towards the end of the reign of Edward III. It remained one of the chief seats of the Wadhams for eight descents in a direct line ; but Meryfield, Somerset, was the principal residence of Joan's second husband, and of his father, Sir Nicholas Wadham. It has been conjectured by Prince and later writers that Nicholas, the founder of Wadham, was born at Edge in 1532, but this is improbable. John Wadham died in March, 1577-8 ; he treated Edge as the dower house, leaving it by will to his wife Joan, with all the grounds, farms, and tithe belonging to it, for her natural life. Joan resided at Edge until her death in 1583, and was buried in the church of Branscombe. The register states :—" Mrs. Jone Wadham, Wid., was buried the 30th of September, 1583." On her death Edge passed to her son, Nicholas Wadham. He died in 1609, and was buried by his father at Ilminster. Edge was left by him, with all its household stuff and furniture, to his widow Dorothy. Here she lived until her death in 1618, when she was carried from Edge to be buried by the side of her husband at Ilminster.

Against the same wall of the north transept, which bears the highly interesting memorial of the Wadhams, is another pedimental memorial void of all inscription, of about the same date and supported by the remains of another table or chest tomb. The arms, *a chevron between three men's heads wreathed*, impaling *three goats (?)*, are evidence that it belonged to one of the old family



of Holcombe, who held Hole in this parish for seven descents—until the last Gilbert Holcombe sold it to Ellis Bartlett about the year 1600.

The oldest and most important of the monuments of the Bartletts, of Hole, is a big cumbersome one which was moved from the south transept when the 1810 scheme of pewing was carried out, to a most awkward position on the north side of the altar in the chancel. The inscription is as follows:—

Man's life is but a Shadow.

Decemb. 20: 1608.

When death did me assayle, to God then did I crye,

Of Jacobes well to moyste my soule, that it might never dye.

Heere lieth intumbed the Bodie of a virtuous and godly gentlewoman, named Anne, one of the daughters of John Mychell, of Trewrow, in the countie of Cornwall, gent. She was married to Ellys Bartlett, of Branscombe, gent, and had issue by him one childe. She lived the age of xlvii yeares, and departed this life the last day of January, 1606.

There are a great variety of small mural monuments to the family of Bartlett, of Hole, against the chancel walls and under the tower; they all bear the Bartlett arms: *arg., two bars between three cinquefoils, sab.* A wooden tablet high up on the south wall of the chancel, near the east window, is thus inscribed:—

"In memory of Mr. Ellis Bartlet, and of An, his wife, the daughter of Richard Duke, of Offerton, Esq., and of Margaret, the daughter and heire of Mr. Henry Ellicot, of Axminster, wife to Ellis Bartlet the younger. He was buried the 4th of D<sup>ber</sup>, 1623. An was buried the 22nd of Aprill, 1654. Margaret was buried the 4th of July, 1640.

Domo consortes et sepulchro hic dormimus in spe resurrectionis.

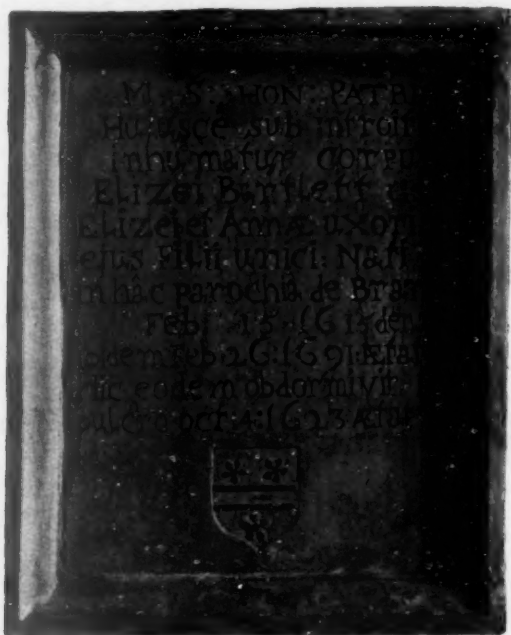
Below are the arms of Bartlett impaling Duke.

Other Bartlett monuments commemorate Samuel, son of Ellis Bartlett, and Edith, his wife, 1704, aged sixteen; Ellis Bartlett, 1711; "Mrs. Eadith Bartlett, a charitable gentlewoman, 1737"; and Mary, wife of William Bartlett, 1751, aged 26.

Against the east wall of the chancel, below the window, are two mural tablets of the Bartlett family, which are hid by hangings. They are both in Latin. The oldest, which is exceptionally well lettered, is to the memory of Ellis Bartlett, only son of Ellis and Anne Bartlett, who died in 1671, aged 76. The latter one commemorates Ellis Bartlett, of Hole, who died 22 May, 1744, aged 65, and William his only son, who died 17 December of the same year, aged 25; also Mrs. Dorothy Bartlett, who died 11 April, 1749, aged 64.

Affixed to the north wall of the nave are two large monuments to the Stuckey family, of Weston in this parish. Robert Stuckey, who died in 1768, aged seventy-nine, married Mary, daughter and heiress of William Bartlett, of Hole.

The churchyard is of exceptional interest. It is most rare among outside tombstones to find any records of sixteenth century date, but there are two at Branscombe; one of them is to



Bartlett Monument: East Wall of Chancel.

"Ellis Wheaton, who dyed Sep. 28, 1570," and the other to "John Tayler, buried the x April, 1580."

There are an unusual number of quaint epitaphs and inscriptions. One of the most remarkable of these is to the memory of Joseph Braddick, who died suddenly (according to tradition, when sheep shearing) on 27th June, 1673, aged forty-one.

Strong and at labour  
suddenly he reels,  
Death came behind him  
And stroke up his heels.

Such sudden stroke  
surviving mortals bid ye  
Stand on your watch,  
and to be allso ready.

A neglected and nearly overgrown table tombstone is a reminder of the days of smuggling, for which this coast used to be so renowned. It is to the memory of:—

Mr. John Harley, Custom House Officer of this parish. As he was endeavouring to extinguish some Fire made between Beer and Seaton as a signal to a Smuggling Boat then off at sea, he fell by some means or other from the top of the cliff to the bottom, by which he was unfortunately killed. This unhappy accident happened the 9th day of August in the year of our Lord 1755, ætatis suæ 45. He was an active and diligent officer, and very inoffensive in his life and conversation.

J. CHARLES COX.



## Cowdray, Sussex.

IT is not an easy task to decide which is the most important and interesting house in any large district or county of England. In a county so rich as Sussex this difficulty is particularly felt, because of the number and historical associations of the old houses, mansions, and castles which it contains.

Opinions would differ as to which house claims the front rank; but Cowdray, at Midhurst, although now in ruins, must surely be placed quite near it, on account of its former magnificence, its size, its distinguished owners, and its romantic history.

The great house at Cowdray was built by Sir William Fitzwilliam, K.G., Earl of Southampton, in or about the period 1530-38, but much was added to the building by his half-brother, Sir Anthony Browne. Even as it now stands, roofless and ruined, Cowdray bears evidence of having been a noble example of the type of early Tudor house of the time of Henry VIII.

Among the more important English houses of this period, such as Hampton Court, Nonsuch, Layer Marney, etc., there are several noteworthy features indicating survival of the idea of building on defensive lines. Cowdray is an excellent example of this, and the main points in which this and other contemporary houses represent survival are these:—

(1) The courtyard plan, by means of which air and light were derived from within rather than from without, the outer walls being of a semi-defensive character;

(2) Thickness of walls, the natural result of generations of castle building;

And (3) the gate-house at the entrance to the courtyard. This at Cowdray, Layer Marney, St. James's Palace, and in other houses, is much developed at this period, and flanked by lofty towers of several storeys.

In addition to these well-marked evidences of the principle of defence, it is noteworthy that Cowdray possessed a great hall,

in which the household dined and in which the menials slept at night, and a capacious kitchen, in a huge six-sided tower, which is at the present moment a picturesque ruin enveloped in ivy.

The hall, usually known as the Buck Hall, has been described by the historian of Cowdray<sup>1</sup> as "one of the noblest rooms in England." It was 55 ft. in length, 26 ft. in width, and 60 ft. in height, measuring from the floor to the open louvre on the roof. This louvre was a remarkable and beautiful combination of tracery and pinnacles, constructed in the form of a slender cupola of three storeys, and ornamented externally by nine vanes of gilded metal, ranged one above another like a stepped gable.



Cowdray : the Gateway.

The beautiful oaken roof was one of the famous things about the Buck Hall, and one of its most graceful features. The erroneous tradition that it had been brought hither from Battle Abbey may probably be attributed to the romantic legend which, as will presently be shown, has been by some associated with the disasters which overtook this mansion and its last occupant in 1793.

The chapel at Cowdray was situated on the eastern side of the main, or eastern, range of buildings. There does not appear to have been a chaplain regularly serving this chapel, and there is reason to think that there was no chapel here until about the year 1599.

<sup>1</sup> Mrs. Charles Roundell. *Cowdray: The History of a Great English House*, p. 112.



One of the most remarkable evidences of the importance of Cowdray in the days of its glory was the enormous household staff kept up. The following is a list of the officers and servants, as set down in the year 1595 by the second Viscount Montague :—

*The Table.*

1. My Stewarde of the Householde. 2. My Comptroller.  
3. My Highe Stewarde of Courtes. 4. My Auditor. 5. My General Receaver. 6. My Solliciter. 7. My other Principal Officers. 8. My Secretarye. 9. My Gentlemen Ushers. 10. My Carver. 11. My Server. 12. My Gentlemen of my Chamber. 13. My Gentlemen of my Horse. 14. The Gentlemen Wayters. 15. The Marshal of my Hall. 16. The Clarke of my Kitchen. 17. The Yeomen of my Greate Chamber. 18. The Usher of my Hall. 19. The Chiefe Cooke. 20. The Yeomen of my Chamber. 21. The Clarke of myne Officers' Chamber. 22. The Yeomen of my Horse. 23. The Yeomen of my Seller. 24. The Yeomen of myne Ewrye. 25. The Yeomen of my Pantrye. 26. The Yeomen of my Butterye. 27. The Yeomen of my Wardroppe. 28. The Yeomen Wayters. 29. The seconde Cooke and the reste. 30. The Porter. 31. The Granator. 32. The Bayliffe. 33. The Baker. 34. The Brewer. 35. The Groomes of the Great Chamber. 36. The Almoner. 37. The Scullery Man.

In the case of the more important of the officers in the above list, it must be remembered that each, as the head of a department in the household, had attached to him a staff of servants. Moreover, the list does not include all the servants proper—"Housekeeper," "Boys of the Kytchen," and "Footmen" being incidentally mentioned in another part of the *Book of Household Rules*, from which the quotation is given. The total number of inmates must have been very large, and it is probable that the menial servants slept in the great hall on beds or pallets which were removed during the day-time.

It is noteworthy that the first fourteen of the officers mentioned in the above list were gentlemen by birth. The Steward, especially, was a man of very great importance; he was the head of the whole establishment. His duties comprised not only domestic matters and the civil government of the household and family, but also the provision of all necessities for the kitchen, the table, and, indeed, every department of the house. He also had to see

to the repair of all his lord's houses and grounds ; to pay the wages and maintain a general oversight of the accounts of the other officers ; to keep a list of all the servants ; to accompany his lord on expeditions ; and to dine and sup in the hall, taking the head of the chief officers' table, " and that allwayes in a gowne, unless he be booted."



Cowdray : the Buck Hall.

Some of the other offices, the duties of which are not now generally understood, were as follows :—

The High Steward of Courts. His business was to hold Lord Montague's leetes and court barons, and undertake all the business connected therewith.

The Server was required to hand the meat, as it was carved, to his lord, and his family and guests. His duties also comprised

tasting the various dishes, doubtless as a safeguard against poisoning.

The Clerk of the Kitchen combined the duties of the housekeeper, bailiff, and butler of modern days.

The Chief Cook prepared Lord Montague's own dinner.

The Porter kept the great gate, and on great occasions he was permitted to have his meals in his lodge, so that he might



Cowdray : the Porch.

be in constant attendance, admitting visitors, etc., and dispersing beggars and other undesirable persons.

The Granator was the person who had charge of the granary. At Cowdray the actual building of the granary still stands. From the accompanying illustration it will be observed that it is a timber-framed structure resting on ten or more mushroom-shaped

stone supports of the type often used for corn-stacks. The walls between the timbers are composed of brickwork regularly laid in courses, and not in the ornamental fashion one often finds in old brick nogging. There is no reason to doubt that this granary is of about the same age as the house at Cowdray.

"The Yeomen of myne Ewrye" was a regular office in great households in olden times. The ewery, or ewry, was an apartment in which ewers, table linen, towels, etc., were kept.<sup>1</sup>

The walls of Cowdray were covered with paintings of great historical interest, some of which were copied in outline and



Old Granary at Cowdray.

published by the Society of Antiquaries of London many years since. In addition to these, there were some valuable portraits, and it is fortunate that not all of these were consumed in the fire.

Such was Cowdray in its glory—a magnificent house, the home of a powerful family. Queen Elizabeth visited it in 1591, and a wonderful entertainment was provided on the occasion by Lord Montague.

Two hundred years later the curse of Cowdray was fulfilled. The story is that, after the dissolution of the monasteries, the

<sup>1</sup> One of the household of Cowdray was Guy Fawkes, the notorious actor in the projected Gunpowder Plot.

lands of Battle Abbey were given to Sir Anthony Browne, and as he was feasting in the great hall at Battle, which had been turned into a dwelling-house, a monk appeared and solemnly cursed him, intimating that his family should perish by fire and water. The fulfilment of this curse is supposed to have occurred in 1793, when the last Viscount Montague was drowned in a foolish attempt to shoot the Falls of the Rhine, either at Laufenberg or Schaffhausen. Only a week previously Cowdray, the Sussex home of the family, had been destroyed by fire, and it has remained a ruined, but picturesque, pile ever since.

As they now exist, these ruins may be considered some of the most charming relics of a noble house of early Tudor times. Embowered in ivy and surrounded by rich pastures in one of the most charming districts of the south-east of England, they form a perfectly charming picture of beauty and rural tranquillity.

An alarming but unconfirmed rumour about the place recently to hand is that it is now proposed to pull down the old walls, and erect a brand-new dwelling-house on the site. It seems almost incredible that there can be any truth in this; but, if it be true, we can only hope that the recently appointed Royal Commission on the Historical Monuments of England may devise some means by which such wanton destruction may be averted. It would be difficult to imagine any old house in the country more deserving the careful consideration and protecting wing of the Royal Commission than Cowdray.

GEORGE CLINCH, F.S.A. (Scot.), F.G.S.





## Aboriginal American Industries.

**E**VEN in trust-ridden America there is one neglected corner where the individual still counts. With no towering smoke-stacks to indicate their location, with no hum of wheels or whirr of spindles to disclose their whereabouts, without a travelling salesman to push business, and without so much as a seductive newspaper advertisement to coax coy dollars from the pockets of the thrifty, the oldest established manufacturing industries in the United States pursue the even tenor of their way in the twentieth century much the same as they have done for uncounted generations before; they represent the last stand of individualism in the world of industry. Everywhere else organization, consolidation, and co-operation have reduced the individual units of the industrial machine to fractional points, each one of which, by itself, is as negligible as any atom in the solar system.

In these ancient industries that still survive in odd corners, but mainly in the desert South-West, the individual is still "the whole thing." He (or, more often, she) is business manager, master mechanic, journeyman, salesman, collector, and errand runner. Neither the brand of the trust, the seal of the Government inspector, nor the label of the trade union is placed upon his wares. Sweat-shop methods are never practised, wage scales never debated, and restriction of output or other "artificial restraints of trade" never imagined. Financial depression has no terrors, the factory inspector never calls, and fear of competition never enters the minds of the primitive captains of industry who make baskets, manufacture pottery, and weave blankets in the crude and laborious, but inimitable, manner practised by their copper-coloured ancestors for uncomputed centuries.

No doubt basketry must be considered one of the very oldest of handicrafts, and when the mother of Moses fashioned the basket-boat out of the bulrushes that grew along the Nile, wherein

to place the infant who was to become the law-giver of nations, it is quite possible that there were dwelling in the cliff homes of the American South-West many basket-makers competent to give her instruction on how to make it secure and water-tight.

When Friar Marcos de Niza travelled north from Mexico, in 1539, through the land of the Hopi, Zuni, and Apache, he found those people possessed of baskets such as the skilled workmen



Indian Basket-Maker.

of Europe never could produce. Civilization has added nothing to the art of the basket-maker since then ; it was already perfect. This shoddy age, which sacrifices everything to haste and cheapness, seems to threaten it with degradation.

Nearly every tribe of North American Indians once practised basket-making to some extent, but many have long ago discontinued it. The basket-makers *par excellence* are the Havasupais, Gualalas, Yokuts, Pimas, Papagoes, Zuni, Hopi, and Yumas,

of New Mexico, Arizona, and California ; among these the making of baskets is a fine art. The materials used vary greatly, depending upon the season of the year, the size of the basket to be made, and the purpose for which it is intended ; as well as upon the natural resources of the region.

Most of the Indians of Southern California use tule (a species of reed that grows in the swamps) and a great variety of fine grasses ; the Havasupais mainly employ willow shoots and certain fibrous plants that grow only in the neighbourhood of the Havasu Canyon of the Colorado River, where they make their homes ; the Hopi Indians use yucca and various native grasses ; and the Pimas confine themselves mainly to willows and a tall slough grass that can be split into fine filaments. Colours are obtained in various ingenious ways that do credit to the resourcefulness of the workers. Often the bright plumage of birds is interwoven with the fibres, the juices of various roots, flowers, berries, fruits, barks, and leaves are extracted and blended as desired, and the inexhaustible variety of mineral pigments is fully understood.

In the economy of the aborigines, the basket is of supreme importance ; it forms the cradle in which the red infant is laid at birth, and figures largely in the funeral rites that usher the dead patriarch into the happy hunting-grounds. Between this Alpha and Omega of his career there is scarcely a day in which it does not contribute in some manner to his comfort and well-being. It is used for the storing of his grain, the cooking and serving of his food, and the carrying of his burdens ; it decorates his home, holds his treasures, and symbolises, in a way, the history, traditions, and religion of his race. Not least of all, since tourist travel has reached such proportions in the South-West, the basket has become one of the principal sources of revenue to the tribes that are skilled in its manufacture. However, none but the Havasupais have carried the idea of the basket to its logical conclusion. The Havasupai literally lives in, as well as by, his basket ; his hut is nothing but a huge inverted basket of willow twigs, so closely woven that the infrequent rains never wet it through. In winter time the air becomes chilly—even in Arizona, and to keep out the cold the basket houses are thickly plastered with mud, which is easily knocked off when the balmy breezes of Spring return. Not content with living in a basket

house, the Havasupai carries his water in a basket-work pail, and it is but rarely that his "bucket" leaks.

The designs employed in basket-making are not accidental, nor do they represent the artistic conceptions of the maker. The number of such designs found among the workers of any tribe is quite limited, and each design has a definite, well understood, traditional significance. The cobweb pattern, common to nearly all the tribes, and used only on baskets of the finer grades, is reserved exclusively for ceremonial vessels, and is mainly employed in making offerings to the "spider" deity. The deer-hunt, so frequently represented in the basketry of the Pimas and related tribes, marks a basket dedicated to the gods of the chase. Even apparent defects are present by design. Many an intending purchaser has objected to a basket of faultless workmanship because an encircling pattern failed to connect closely at one point, supposing that the opening was due to a mistake or miscalculation of the weaver. In reality, the seeming defect is purposely made in order that the evil spirits might find a place of exit, instead of being confined to work injury to the possessor of the basket.

In like manner colours have an esoteric significance, and must be used in such manner as to harmonize with the purpose for which the vessels are being made, and with the design woven in the fibres. Although different tribes ascribe to colours somewhat different meanings, yet, in general, it is safe to assume that red signifies success, that blue stands for defeat, that black means death, and that white symbolizes happiness. From another view-point, colours are used to indicate points of the compass. Yellow is symbolic of the north, because the light of morning is yellow when the sun appears to rise towards the north in winter time; blue stands for the west, because it is in that direction that the blue waters of the Pacific lie; red is the sign of the south, for that is the land of the red sun of summer; white signifies the east, for there the white light of morning appears. Among nearly all the tribes red is esteemed the most honourable and most sacred of the colours, representative of blood, which is the life and strength of man and the source of his success and achievements.

Practically all the basket-work of the Indians is made by the squaws. The little girls are taught the rudiments of the art almost in infancy, and soon become remarkably expert while still very small. The ordinary basket-maker is very poorly paid, but those



whose work possesses real artistic merit may become comparatively wealthy. One Nevada squaw is said to have made twenty-three baskets in two years, and to have sold them all at prices ranging from \$400 to \$1,000 each (from £80 to £200). The most famous of living basket-makers is a Washoe squaw named Dat-so-la-lee, who has made two quart baskets that retailed for \$1,250 each (£250). One of the most valuable Indian baskets, in the National Museum at Washington, holds no more than a pint, but it represents seven months' work of a Yokala squaw. Exact statistics concerning the basket-making industry are unobtainable, but it is claimed that the trade in Indian baskets in California, Nevada, Arizona, and New Mexico exceeds \$3,000,000 (£600,000) annually.



Hopi Pottery-Maker.

Next to the basket in order of evolution came the earthenware vessel. This is not guess work, but a fact established by the investigations of Frank Cushing among the Havasupais. It is the custom of these Indians to roast certain articles of food by placing them in a basket made for that purpose, along with some red-hot coals. The roasting is accomplished by twirling the basket rapidly, in order to keep the contents in motion and thus prevent the food from being scorched by too long contact with the glowing embers. The "cook" keeps the coals at a red heat by constantly blowing into the basket. To become an accomplished

chef requires considerable practice and ceaseless watchfulness. In order that the fibres of the basket may not catch fire it is lined with clay; in course of time the clay lining becomes baked hard, and may be removed from the basket, forming a perfect mould of the interior. Here is an object-lesson showing the evolution of the pot from the basket. The suggestion of clay vessels must have impressed itself upon the embryonic intellect of primitive man at a very early period. In any event, vessels and fragments of pottery have been excavated from prehistoric ruins that preserve the impression of every fibre of the basket in which they were moulded. Once the possibilities of clay mixed with water were demonstrated, the further development of the ceramic art was easy and natural. Among the Indians the potter's wheel is an industrial refinement that has not yet been grasped. The clay is worked into thin strips, and these are carefully built up in successive coils, fashioning the vessel into any shape desired. Then the application of a little well-moistened clay to both interior and exterior, and much patient rubbing with the hands, suffices to obliterate all traces of the successive coils, and to render the surface perfectly smooth and even. It is then ready to receive the decoration, after which it is burned in adobe ovens.

As in the making of baskets, so in the manufacture of pottery, women are the chief artisans. They search for clay of suitable quality, carry it to the water pools, mix and temper it, fashion and decorate the vessels, cut and carry the wood for heating the ovens, and attend to every detail of manufacture; but the men, too, have a place in the industry. Generally they are the pedlars who lie in wait for the traveller with money in his pocket, or who bargain and haggle with the dealers; but whether they or their industrious wives make the sales, it is the men that spend the money.

Practically all the tribes of the South-West make pottery, but among only the Hopi and Zuni communities does the ceramic art still maintain its old-time perfection. The ceramics of the Hopi Indians, in particular, are noted for the grace of their design, their artistic decoration, and their faultless workmanship. At Acoma, also, a fair grade of pottery is made, but among most of the other tribes the workmanship is crude, the materials carelessly selected, and the pigments roughly applied. Perhaps it is only natural that this carelessness should prevail in the production of articles so perishable and so liable to accident,

Most recent of aboriginal industries of importance is blanket weaving. While basketry and pottery reached their greatest development and highest perfection before the coming of the whites, the manufacture of textiles has flourished best since that event. Nevertheless, the arts of plaiting and weaving have flourished for ages, the plumage of birds, the fur of rabbits and other animals, the fibres of the cottonwood tree and of an indigenous cotton plant, and many native grasses and fibrous plants being utilised as



Navajo Blanket Weaver.

textile materials. Specimens of the "feather cloth" of the Aztecs, secured by Cortes and others of the Conquistadores, are still preserved among the royal treasures of Spain, and similar fabrics have been exhumed from the cave and cliff dwellings of New Mexico, Arizona, and Colorado. Familiar as the aborigines were with the loom and its use, it is not strange that they eagerly seized upon the superior materials provided with the introduction of sheep and goats. It is strange, however, that the nomadic

Navajos developed blanket weaving to a perfection never even remotely approximated by the sedentary Hopi and Zuni tribes, from whom they learned it. The Hopi and Zuni communities are still classed as blanket weavers, but they now make but few, preferring to obtain by barter or purchase the superior articles made by the Navajos. However, they do manufacture ceremonial robes, belts, and a variety of small articles.

The Navajo blanket is in a class by itself. It is universally admitted to be the best blanket made in the world. With a beauty that is wholly barbaric, and that owes nothing to the artistic conceptions or standards of taste current among the whites, it unites a durability that is next to everlasting. It retains its colours as long as a shred is left, and will hold water like a rubber garment ; yet it is woven on a loom that would be pronounced impossible of manipulation were one not familiar with the product, and the threads are laboriously spun with a distaff that no one but a barbarian would attempt to handle. Into the blanket as truly as into the basket are woven the traditions of a tribe, the faith of a people, and the poetic aspirations of a race. It is for this reason, perhaps, that in such handicrafts as are adapted to their primitive condition the untutored redskins excel their more cultured conquerors, to whom the arts and crafts are but avenues that lead to dimes and dollars.

JOHN L. COWAN

(of Long Beach, Cal., U.S.A.).





## St. Peter ad Murum.

THE article under this heading in the last number of the RELIQUARY, that for October, 1908, is so unsatisfactory from several points of view, that it cannot be allowed to pass without an effort being made to place the facts in a different light, and more in accordance with the description of this building by such eminent antiquaries as Mr. Pears, Mr. St. John Hope, and the late Mr. Micklethwaite, men who devoted so much of their lives to the study of Saxon architecture, that they may, therefore, be considered authorities on this subject.

Their opinions and descriptions may be found in vols. viii. and lviii. of the *Journal of the Archæological Institute*, and Mr. St. John Hope described the building, and pointed out its peculiar features, and where they corresponded with those of St. Pancras, Canterbury, at the meeting of the members of the Archæological Institute, when they visited Othona about two years ago.

These authorities are all in agreement with the views put forward by the author of an excellent description of this chapel in *The Builder* for September 12th, 1906.<sup>1</sup>

The first error in Mr. Wall's article requiring notice is contained in the statement that "only within the last half-century has the locality of this church been identified." Apparently this means, from the earlier statement in this paper, that the locality of this church of St. Peter ad Murum has not been known. If this is what is intended, it is only necessary to refer to any map of importance of the county published during the eighteenth century, or those years of the earlier half of the nineteenth century before 1864, to be able to see the mistake, as almost invariably it is correctly marked, being often named St. Peter-on-the-Wall. The writer of the article goes on to say, "Neither the Roman

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<sup>1</sup> This article was by the present Editor of the RELIQUARY.

station of Othona . . . nor the Saxon Ythancaester were known." This continuation of the erroneous statement can also be shown from the same authorities to be devoid of foundation, as on Greenwood's large map of the County of Essex, published about 1800, the situation of Ythancaester is marked, and it is noted that it was ruined by the inroads of the sea.

In a map of the Counties of Essex and Herts., printed by R. Sayer, for Carrington Bowles, without date, but which must have been compiled and printed during the eighteenth century, as the use of "ye" for "the" is very frequent, the position of the church of St. Peter-on-the-Wall is named, and a small drawing of the church is given, and, further, the site of Othona is correctly marked with the name Othona.

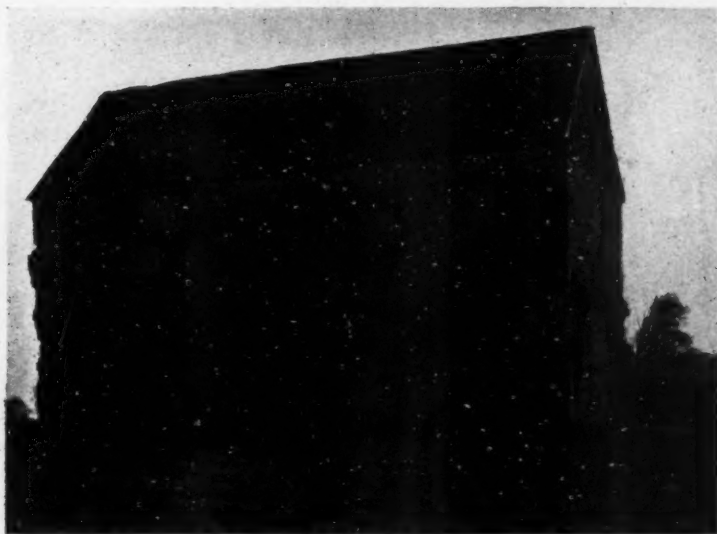
From these instances it may be seen unmistakably that the position and site of the church of St. Peter, and also Ythancaester and Othona, were known, and had been recognised. In this part of the Hundred of Dengie the tradition was almost universal that the remains of a town existed on this spot, and amongst the educated inhabitants of the district the name of the town was well known, as I can vouch from personal knowledge going back nearly seventy years. I never heard in my childhood's days the Roman name mentioned, but it was well recognised that a Roman town once existed there. Another fact well known to many was that, after heavy storms, when great quantities of sand and mud had been removed from the shore, foundations of houses had often been laid bare, a long distance to the eastward of the remains of those near the chapel of St. Peter-on-the-Wall.

Again, it has often been stated, as in this article, that the site of Othona had never been discovered until the reclamation works of 1864 had been carried out. This, from the example given in the old map mentioned, can hardly have been correct; but the fact may be differently stated, and this will be nearer the truth. If it is said that antiquaries generally were not satisfied that the position of Othona had been unmistakably demonstrated, and that the discoveries and the laying bare of the south wall of the town had satisfied everyone that this walled area was the site of the long-lost Othona, all must agree with this statement.

Before the walls were laid bare by the excavations of 1864, it was a well-known fact in the district that a wall did exist there, but no one knew exactly how much of it was covered up until

this date. Certainly the west wall, through the cattle yard and the grass meadow adjoining, was always apparent, and I have often walked over it and wondered how deep it was to the foundation. The south-east corner was also to a great extent uncovered, much as seen at the present time.

[¶] This being the case, it can hardly be said the place was unknown until the middle of the last century, although, until then, there had been but little attention paid to those parts that could be seen, or to the very interesting building we know as St. Peter's Chapel; but its antiquity had always been recognised, as well



North side of Church.

as the fact that it was built on the wall, and thus obtained the name by which it was known. The chapel was not placed on the wall for the sake of a good foundation, as the author of the paper suggests; this cannot have been the reason, for a better foundation can hardly be wished for than the part occupied by the town and the surrounding locality.

The wasting from the inroads of the sea is not caused by the soil being unsuitable for building, but from the absence of rock and from the exposed position of the point, which is about fifteen feet above high tide, and at this point is formed of loam.

Had more care been bestowed in protecting the point in years long past, no doubt a considerable part of the wasting we now see would have been prevented.

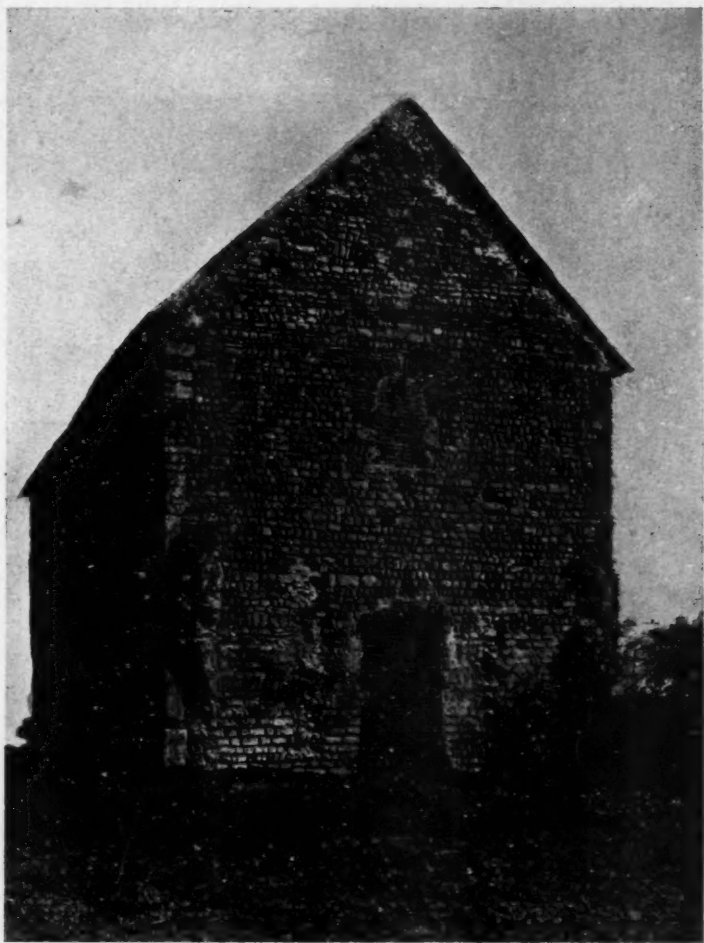
Much has been said about the folly of building the church on the wall, and not inside the fortifications ; but those who have used this argument should remember that this period, A.D. 650, was a peaceful one, as far as foreign foes were concerned. The Vikings had not then begun their raids on the country, and the Saxons, as a protection against whom this fortress was erected, had possession of the country, with the result that, for the period, it was eminently a peaceful one, and, therefore, it hardly mattered whether the church was on the outside or inside of the wall.

From the foregoing statements it will be seen that it was not left to the excavations of 1864 to show the church was built on the wall, and that this paragraph is a misstatement : " Then it was found that the barn—the ancient church—was built upon the wall, demonstrating the literal origin of its mediæval name."

On page 260 we read : " Excavations exposed the whole plan of the church, which consisted of a nave, still standing." From this paragraph, anyone reading the article might suppose, without careful consideration of the context, that these excavations had enabled us to see what the church was like, and also, when by this means the foundations had been exposed, it was possible to obtain—which had not been the case previously—correct measurements of the building. As the nave is still standing, no excavations were required to enable the measurements given being obtained ; but where measurements would have been of service, that is, at the east end and on the north and south sides near the east end, none are given, nor are there any of the foundations of the porch. But possibly these measurements could hardly be expected in this article.

The statement that, " excepting the eastern end, the walls appear to be the original Saxon work to a height of about twenty feet, the remaining five feet being a later addition," can hardly be correct. The appearance of the walls will not justify the statement, nor does the photograph of the western end give any support to it. On referring to this photograph it will be seen that, if you draw a line from the eaves on the south to those of the north, your line will cut through the top of the arch of the original window of that end, so that here the original Saxon work reaches as high as the

eaves, the gable being the only part not original; and a careful examination will convince the observer that the line of old original work is of the same height all round the building excepting



West end of Church, with original window and later masonry gable.

where, during repairs, a few bricks or stones have been added to bring the top of the walls up to the level—a very different thing to carrying up five feet, surely quite unnecessary with walls already



twenty feet high. The difference in the masonry of the gable, which, as before stated, certainly has been added, and that of the rest of the wall is very marked in the photograph, and from this feature alone it may safely be said that five feet have not been added to the wall on this, the western, side.

The buttresses to the walls have often been cited by those not understanding Saxon architecture as proofs that this building could not be Saxon in date, because of these buttresses. All the difficulties on this subject have been removed by the opinions expressed by the late Mr. Micklethwaite, by Mr. Pears, by Mr. St. John Hope, and the Rev. Dr. Cox and others, and the comparisons quoted by them in the papers before mentioned. It seems somewhat of a lingering idea of this kind when, in this paper, it is stated that buttresses did not form a part of the original plan, as they are not bonded into the building. Here, again, photography comes to our aid, and a careful examination of these photographs, where the buttresses appear, will enable us to form an opinion probably as correct as by an inspection of the chapel itself.

At the top of page 261: "The seven buttresses . . . may "not have been included in the scheme of construction as begun. "The western buttresses are not bonded, neither is that at the "south-west which overlaps the quoins; while one on the south "side, nine feet from the last, is only partially bonded, and those "on the north are altogether so built. This indicates that the "building was begun without buttresses, but that the rude "workmanship necessitated their support before the work had "attained any great height."

Taking this last paragraph first, we will dispose of it at once by saying there is no proof that they were required from bad workmanship, as the walls show nowhere any important settlement or giving way after standing probably more than twelve hundred years. Now, with regard to the western buttresses overlapping the quoins. As these quoins are formed of big stones fixed in the corners perpendicularly no bonding could take place as far as these big stones extend, but the photograph shows very clearly the rough surface of the wall where the buttress was bonded, and the same condition is apparent in the north-western buttresses as soon as the buttress extends beyond the big stone forming the quoin at this part.

This feature is very clear in the photograph in the first buttress, from the west end on the north side of the building; the lowest stone in the north-western quoin is a comparatively small one, and here in the photograph the rough surface of the wall, without any squared facing stone, is very apparent. Had the wall at this part been carried up independently of the buttress, squared facing stones would have been found. Look at and carefully examine every part of the wall where the buttress has been removed to almost the level of the wall; no facing stones will be found in the photograph, and all must allow that the photograph makes no mistake in drawing. From the first time of my examination of



North-western angle, enlarged to show big stone quoins and bonding of buttresses.

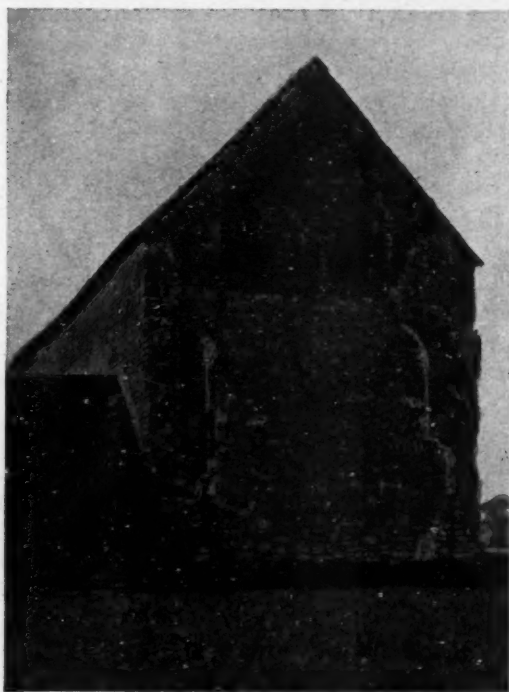
these buttresses I have always been able to point out the fact that the buttress was bonded in every part, and it was this fact that caused most trouble in trying to convince antiquaries who were doubtful that it was a Saxon building, and I never heard one dispute this fact of the bonding—a feature they would have seized on immediately in case of doubt. The eminent authorities quoted had no doubt that these buttresses formed a part of the original design of this chapel, as they unquestionably do at St. Pancras, Canterbury, and other examples of the churches of this type and date,

It has always been stated there was at the west end a tower ; but there is nothing in the appearance of the masonry of the west end to suggest it, although, in all probability, one may have been formed by building on the top of the porch, a custom so frequently adopted by Saxon builders. There is nothing, however, to justify this statement on page 261—"On the west side are traces where the tower joined the wall to a height of about 14 ft., above which rebuilding has obliterated further signs." So far as can be seen in the photograph of this end of the church, no rebuilding, excepting that of the gable which has previously been mentioned, has taken place, and the original window at this end contradicts the statement. Moreover, since this paper appeared in the *RELIQUARY*, a most careful examination by an expert has failed to discover any marks of rebuilding, excepting the filling up of the west door, the window, and the gable. Why it should be suggested there was no west door to the tower or porch is not clear, and it can only be said in answer—Why was there a porch if it was not intended for ingress and egress, as was customary in Saxon churches almost invariably ?

The middle part of the north side is described as modern, but this is rather in excess of fact. There certainly is some modern masonry on this side, but to describe it wholly as modern is somewhat of an exaggeration. Continuing the description, there is a reference to a two-light window with apparently an attempt at a square baluster, suggesting the mid-wall shaft of a later date. This is the second occasion where, in the description of this church, a reference is made to two peculiarities of Saxon architecture, the mid-wall shaft and the quoins, where the author speaks of an attempt at long and short work, but guarding himself with this sentence : " But it must not be taken as a reliable feature of that characteristic Saxon work " ; and it is well that this saving clause appears, for this feature of long and short work is not found in Saxon architecture for at least two centuries after the building of *St. Peter ad Murum*.

There is an illustration on page 260 of the exterior of the east end of the church, possibly from a drawing. The chancel arch—and this is a most important point—is there shown as broken in the middle, but with enough remaining on each side to give the suggested original form of the arch as it would have appeared when complete. As the photograph of the east end accompanying

this paper does not at all agree with the drawing, the photograph must be accepted as the more correct. The points of difference are these: the photograph makes it quite clear that nothing remains of the south end of the arch of Roman tiles, whereas the drawing gives a large piece of the curve. At the north end of the east wall the photograph shows a part of the curve of the arch, and if this curve was continued, it would not make an arch reaching more than one-third of the distance to the other jamb.



East end of Church, with remains of Chancel arches.

This is a very important matter, as will be seen when we come to consider the size and form of the chancel arch from the interior of the building; the photograph also shows that peculiar feature in Saxon architecture, where the distance between the jambs of an arch is less than between the sides of the arch which is set on these jambs. In the drawing nothing is seen of this very important feature.

On page 262 we read : " On the east is an incomplete chancel arch of tiles ; the arc is broken and depressed, which has prompted the suggestion that it was formerly a double arch with a middle pier." Here, again, the photograph is a most valuable help. It certainly shows that the arch was broken, but there is nothing in the photograph which would lend any support to the idea that part of the Saxon walling had shifted, and, after a careful examination, since the article was published, of the wall internally and externally, no marks were found which could be said to lead an observer to think there had been any settlement.

The internal examination revealed a feature, well shown in the photograph, of the interior of the east wall which distinctly contradicts this idea of a settlement, and also the idea that there was one arch only.

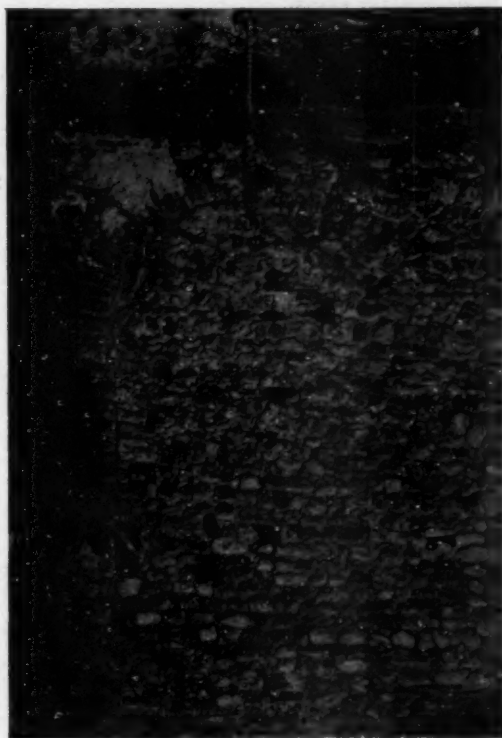
In the opinion of the late Mr. Micklethwaite and the other authorities previously quoted, the chancel arch in this church was like that at St. Pancras, Canterbury, Reculver, and others of the same period, where the chancel arch is not a single arch, but is in three divisions. The remains of the northern of these three arches is very apparent in the photograph, forming, as it does, an arch which would bridge over about one-third of the space between those jambs which still exist. Anyone making a careful examination of this wall, especially from the inside, will soon feel convinced that the chancel arch here was divided into three arches. None of the authorities quoted ever suggested there were two chancel arches in this church, and it would be interesting to know from whence such an idea emanated.

The illustration of the excavated apse is of interest, although it is not stated when the exposure took place—a matter of importance as showing the condition of the building at some time of which we get no record ; but no one acquainted with these early buildings would be disposed to question the form of this chancel, although many would be glad to know whether it still exists.

The admission of an article into any high-class journal, especially if that journal is considered an authority in the science to which it is devoted—as, for example, the *RELIQUARY* in archaeological subjects—is a most important matter. The mere fact of its appearance invests it with an importance and authority it could not otherwise obtain ; and should there



be any mistakes in the article they may pass for correct scientific truths, and thus errors may be propagated, as much to the regret of the author as anyone else. It is with these ideas this paper has been written: its one object the advancement of truth, by stating where the writer considers errors are apparent, and where he feels sure there have been incorrect interpretations



Interior East end, with enlarged Northern arch.

of facts, both in the architecture and history of this most extraordinary and most interesting church.

In any discussion as to the facts as seen in the masonry of the building, photographs are of the greatest possible value. A pencil may err, but photographs never, and that is why there are so many accompanying and illustrating this paper, all of which are

the workmanship of Mr. Alfred Were, who made a special visit to the spot for the purpose.

HENRY LAVER, F.S.A.

[The Editor of the RELIQUARY feels bound to add a note to Mr. Laver's article on the church of St. Peter-on-the-Wall. The Editor disclaims all personal responsibility for the opinions expressed in any signed article in the magazine. It would be offensive to the general body of archaeologists if he was supposed to trim everything to suit his own notions. Archaeologists are just as much entitled in a free country to differences of opinion as are politicians. It would not, however, be advisable as a rule to allow controversial archaeological statements to appear in these pages. But the case of this very ancient Saxon church is a peculiar one. Up till recently, for instance, several learned critics had supposed that the buttresses were as recent as the 13th century. Mr. Wall is an able antiquary—particularly on Ancient Earthworks—and has made several valuable contributions to substantial literature. Although some of his remarks on St. Peter-on-the-Wall did not agree with those of the Editor, that fact did not seem to justify the exclusion of the article. A reply would not have been admitted from any ordinary antiquary, or from any casual visitor to this fascinatingly interesting shrine of early Christianity; but Mr. Laver's position is unique, he is *facile princeps* amongst all-round antiquaries of his county, and worthily occupies the position of President of the Essex Archaeological Society. He has also made a study of this building from childhood upwards. It seemed, therefore, not only fair to Mr. Laver to admit his amply illustrated article, but also conducive to the accurate study of ancient buildings. Contributors to the RELIQUARY, as well as its readers, are, however, kindly requested to note that the reply to Mr. Wall in this number is not to be taken as a precedent for future controversy in these columns.—ED ].

## Early Pottery in the Colchester Museum.

**T**HE Colchester Corporation Museum is justly famed for the magnificent collection of Late-Celtic and Roman pottery which, for the number of specimens and the great variety of wares, is probably unequalled by any other collection in the North of Europe.



Fig. 1.—Bronze Age Cinerary Urn, found in Colchester.

It would be quite impossible, in the space at my command, to adequately describe the many beautiful and interesting

## 52 *Early Pottery in the Colchester Museum.*

examples of early ceramics which have been exhumed from the ancient cemeteries surrounding the walls of the Roman Colonia, or girdled by the ramparts and defences of the earlier British town of Camulodunum.

Of pottery of the Bronze Age the museum does not possess many examples, but the fine cinerary urn, found, with others, in Colchester, is the second largest of its class discovered in Britain, its rival being preserved in the museum at Devizes. The height of the Colchester urn (fig. 1) is  $22\frac{1}{2}$  ins. A few "beakers" of the early Bronze Age have been discovered in the county, some of which have found a resting-place in the museum (fig. 2).



Fig. 2.—Bronze Age "Beakers," found in Essex.

In the succeeding Iron Age a great advance in the potter's art is at once noticeable by the veriest tyro. Beautiful as much of the Bronze Age pottery undoubtedly is, the want of the wheel must have been a sad drawback to the earlier craftsman; the later Celtic potter, unhampered by this restriction, produced vessels which, for beauty of form and fineness of execution, were not only far in advance of the earlier and humbler efforts, but were never equalled—much less excelled—by the Roman workman who followed him.

Perhaps the most beautiful of the Iron Age vessels are the tall pedestalled urns, of which a fine group is here illustrated (fig. 3). These handsome vases are mostly formed of a fine brown paste singularly free from grit, with a highly polished surface, sometimes covered with a black glaze or varnish. Several of these vessels are ornamented with "cordons," a characteristic feature of the pottery of this period, which points to a derivation from bronze vessels of North Italian origin. The pedestalled vase, indeed, was derived, as Dr. Arthur Evans has pointed out, from the bronze *Situla* in vogue south of the Alps about the fourth or fifth century B.C.



Fig. 3.—Group of Late-Celtic Pedestalled Vessels, found at Colchester, Little Hallingbury, and Shoebury, Essex.

Another characteristic of the vessel of Late-Celtic make is the careful finish of the base. Some of the pedestals are hollow, or cup-shaped; these were made independent of the body of the vase, the two being luted together before firing.

All the vases shown in fig. 3 were found in Essex, and their probable date is about 150 B.C. A rather earlier form is the double vessel (fig. 4). The paste is a rich, warm brown, with highly polished exterior showing traces of a black glaze; the flat base and narrow, flat shoulder of the pot are ornamented with



54 *Early Pottery in the Colchester Museum.*

grooved lines, and the rim of the bowl also. It will be observed that, when the bowl is inverted on the pot to form a lid or cover, the grooved rim at once becomes the characteristic cordon. The bowl is prevented from slipping by an upright flange projecting from the flat shoulder of the pot. A fuller description of these vessels, with illustrations, is given in the *RELIQUARY*, vol. xii., p. 204.



Fig. 4.—Late-Celtic Double Vessel, found at Colchester.

This type of vessel is not uncommon in the Iron Age cemeteries of the Marne district of France, and its approximate date in this country is 200 B.C.

Another type of lidded vessel is seen in the fine burial group found in Colchester (fig. 5). Both pot and lid in this example are ornamented with boldly pronounced cordons, and the lid, not the pot as in the previous example, is furnished with a deep flange to prevent slipping. The paste in this instance is ash grey



Fig. 5.—Late-Celtic Sepulchral Group, found at Colchester.

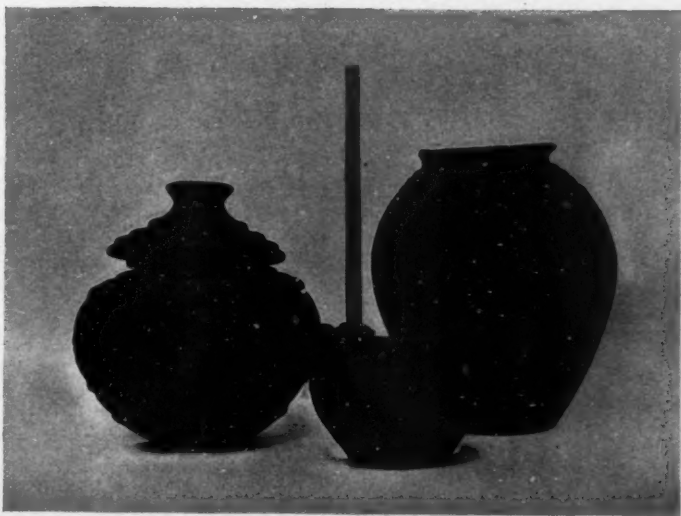


Fig. 6.—Late-Celtic Sepulchral Group, found at Braintree, Essex.

in colour, and there is a tooled trellis pattern on the upper zone of the pot. A rather larger specimen of this type, of warm brown ware, is seen in the Braintree burial group (fig. 6), which supplies the form of the terminal of the lid, which is missing in the Colchester example. A pedestalled urn was included in this burial, but was broken to pieces by the finders, only a small portion of the foot being preserved to testify to its presence. As far as I am aware, this type of vessel with lid, or cover, has not been found out of Essex.

The fine pedestalled vase in the Colchester group, the urn, and the little cup near the vase, are all of the characteristic brown ware, the vase showing traces of having been covered with a lustrous black varnish.

The most remarkable vessels of this fine sepulchral group are a pair of handsome jugs of a fine brick-red ware, obviously derived from some metal prototype (RELIQUARY, vol. xi., p. 131). The approximate date of these two burials is the early part of the first century, B.C.

In a further article I hope to deal with some forms of Late-Celtic vessels, hitherto, I believe, undescribed, and with some types which illustrate in a remarkable way the survival of Late-Celtic traditions in the potter's art well within the period of the Roman occupation.

ARTHUR G. WRIGHT  
(*Curator of Colchester Museum*).

## On some Fragments of Arretine Ware and other Pottery.

FROM A LATE-CELTIC RUBBISH HEAP AT OARE, WILTS.\*

SITES that are recognised as having been inhabited by the Late-Celtic people of the early Iron Age in Britain are steadily increasing in number, and widening the area known to have been influenced by this most interesting stage of culture.

Isolated finds have from time to time been made in Wiltshire, notably that of the Marlborough Bucket, now in the museum at Devizes; but hitherto no inhabited site appears to have been recognised. A recently-made discovery, therefore, of a Late-Celtic rubbish heap, near Oare, in Wiltshire, is in some respects a notable one.

The rubbish heap, which now appears as a low irregularly-shaped mound, is situate in Withy Copse, on the high ground to the north of the Pewsey Vale, about a mile from the village of Oare, and only a hundred yards outside the rampart of the large earthwork known as Martinsell Camp. On excavation, the mound was found to be composed of a fine black mould, interspersed with a quantity of broken pottery and bones of animals, chiefly those of sheep, pig, and ox (*bos longifrons*).

In addition to the large quantity of pottery, which, though varying a good deal in colour and quality, bears at the same time a general characteristic similarity, and is probably all of native manufacture, there were a few quite distinctive pieces undoubtedly of foreign origin. These included pieces of a very thin, fine, white ware, like unglazed china, of Gaulish make, possibly

\* Mr. F. N. Rogers, M.P., of Rainscombe, kindly allowed Mr. B. H. Cunningham, hon. curator of the museum of the Wilts. Arch. Society, to excavate the site, and has also generously allowed all the finds to be placed in the museum at Devizes.

I am much indebted to Mr. Reginald Smith, of the British Museum, and to Mr. A. Wright, of the Colchester Museum, for kindly examining some of the pottery.

58 *On some Fragments of Arretine Ware.*

imported from the neighbourhood of Rheims in the early part of the first century A.D.; pieces of very fine grey Belgic ware, painted black, and characterised by their low foot rim; other pieces of a similar ware unpainted; a fragment of Roman green-glazed ware very rare in Britain; and some pieces of a very fine red ware, with an exceptionally beautiful surface highly polished or glazed, the locality of which is unknown. But perhaps the most interesting, and the most important as regards date, are a few fragments of the ware known as Arretine, rarely found in Britain, and which is the forerunner of the later red-glazed Gaulish ware—the so-called “Samian.”

In exhibiting a fragment of a decorated bowl of Arretine ware,



A



B

A.—Fragment of black painted Belgic ware, showing characteristic low foot rim.  
B.—Profile of foot rim of same.

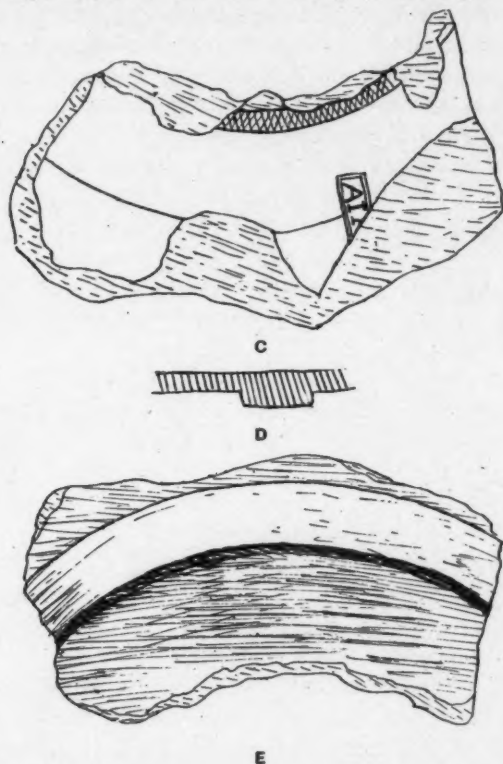
found near Bicester, in Oxfordshire, before the Society of Antiquaries, Professor Haverfield speaks of it thus: “Arretine ware is very rare in Britain, and the known finds are almost restricted to London and the south-east; this item deserves the notice of the Society before its incarceration in a museum” (*Proc. Soc. Ant.*, xxi., pt. 2, 462).

Arretine ware was superseded by the red-glazed Gaulish ware that came into vogue with the establishment of the potteries of Graufesenque about the middle of the first century A.D.—that is to say, just at the time when Britain came under Roman rule, and this, no doubt, is the reason of the rarity of Arretine ware in England.



*On some Fragments of Arretine Ware.* 59

After the Roman conquest of Gaul, the art of making the fine red ware was carried into Gaul from Arezzo, in Italy, which had been the flourishing centre of its manufacture in the first and second centuries B.C. Two of the fragments of Arretine ware found at Oare are stamped with the maker's name, but, unfortunately, in both cases the stamp is incomplete. Part of



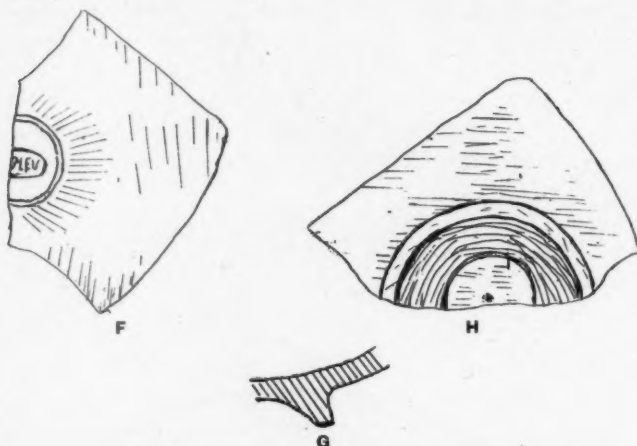
C.—Fragment of flat dish or very shallow bowl of Arretine ware, upper side showing part of maker's stamp, AT.  
D.—Profile of foot rim of same.  
E.—Exterior of the same, showing low foot rim.

the base of a shallow bowl, or dish, with a low foot rim, shows clearly the first two letters of a name—AT. Mr. Reginald Smith, of the British Museum, says this is very possibly the stamp of Ateius, who is known to have been a maker of Arretine ware in the time of Augustus. Ateius was probably one of the pioneers who carried this Italian industry into Gaul, and his name is well

60 *On some Fragments of Arretine Ware.*

known as a maker in this transition period, but, so far, the exact site of his workshops has not been located. Pieces bearing his stamp have been found widely scattered in Italy and in Gaul, and as far afield as Egypt and Britain. From the distribution of his pieces, as at present known, it appears probable that he worked in southern Gaul, one authority even thinking it likely that he had works both in Gaul and in Italy.

The other stamped piece of Arretine ware is a base of what appears to have been a small bowl; only the last four letters of the name remain, and seem to read PLEV, but this stamp is at present an unknown one.



F.—Fragment of small bowl of Arretine ware, interior showing part of maker's stamp, PLEV?

G.—Profile of base of same.

H.—Exterior view, showing base.

The Gaulish makers of fine red wares ultimately developed the industry on lines of their own, and this competition seems to have been successful, and to have ruined the trade in Arretine wares. This later Gaulish red-glazed ware, usually known as "Samian" in this country, is entirely unrepresented at Oare. From discoveries at Pompeii and elsewhere it is known that this glazed Gaulish ware was being made and exported at least as early as A.D. 79; its absence, therefore, from Oare is interesting corroborative evidence of the early date of the accumulation of the rubbish. It is at least unlikely that people who were rich and influential enough to use imported wares, such as the Gaulish,

Belgic, and Arretine, would not also have had some of the red-glazed ware, had it been already in the market in their time. Its absence at Oare is emphasised by its comparatively common occurrence on Romano-British sites of a rather later date. The early years of the first century A.D., the date which the inclusion of the Arretine and other foreign wares gives for the formation of the rubbish heap at Oare, is quite in keeping with the Late-Celtic type of the British-made pottery. The majority of this pottery consisted of fragments of one type of vessel, namely, of bowls with bead rims, slightly contracted mouths, and with more or less of a shoulder from which they taper to a rather small base, some of the smaller of the bowls having round bottoms. These bowls vary greatly in size, some being so small as to hold less than half a pint, while the capacity of others might have been measured in gallons. There were also fragments of round covers, with hollow knobs to serve as handles, of open dishes or saucers, and of other vessels, apparently those of various-shaped jars and jugs.

The colour of the majority of the pottery is grey, in shades varying from black to a very pale grey; the rest is red, brown, or buff. It appears to be all wheel-turned, and is well made and well baked, with surfaces often tooled and finely polished. Some of it is freely mixed with pounded flint, especially one quite black and another very coarse buff variety. Some of the red and grey pottery has been painted or stained with a black substance.

Several of the most characteristic pieces bear a strong resemblance to some of those in the splendid collection of Late-Celtic wares in the museum at Colchester. One small round-bottomed bowl of fine black pottery and slight bead rim finds, apparently, its prototype in a small bronze bowl found at Colchester with a Late-Celtic burial, said to date from about 150 B.C.

Among other finds in the mound were one bronze and two iron fibulæ, an iron arrowhead, a baked clay slingstone, a small pair of bronze tweezers, a handle of a bone weaving comb, a gouge-shaped bone implement, several pieces of worked bone and deer horn, an iron bridle bit, etc.

M. E. CUNNINGTON.

## Notices of New Books.

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"TOYS OF OTHER DAYS," by Mrs. F. NEVILL JACKSON (George Newnes: 4to, pp. xxii, 310; illus. 239; price 21s.). It might, at first sight, seem that toys, whether ancient or modern, were far too flippant a subject for treatment in the serious archæological pages of the *RELIQUARY*; but this handsome and profusely illustrated issue of the "Country Life Library Series" at once proves the contrary. Mrs. Jackson is to be congratulated, both in her choice of so novel a subject and in the admirable way in which she has treated it. The introductory remarks show not only the great width and antiquity of such a topic, but also the justification for treating it after so thorough a fashion. These early companions of the youth of the world play no small part in influencing children's minds and tastes. The desire of children to imitate the occupations of their environment is a natural instinct, so that we find the forms of toys are invariably modified by the customs of the times. These playthings, of which specimens are extant in our museums and elsewhere over a period of thousands of years, throw not a little light upon the social life of the days in which they were constructed, and, occasionally, even reflect sinister occurrences of a particular epoch, such as the toy form of the guillotine of the French Revolution.

"Two thousand years before Christ there were toys in the shape of water-carriers and kneaders of bread. Toy wine-carts of primitive construction are dug up in Cyprus, miniature bows and arrows were in the hands of the boys of the middle ages in Europe and also in the East, while guns and steam engines are the playthings of the youngsters of the present day. . . . We see side-lights on the life of ancient Egypt, Greece, and Rome in looking at their toys; the linen doll stuffed with papyrus grown on the banks of the old Nile, the ball of twisted rushes, may have been playthings of Moses himself. When fathers and brothers rode chariot races and fought quails, we may be sure the boys and girls played chariot games in ancient Athens and Rome—indeed, their knuckle-bones and chessmen, and spotted cows with movable jaws, may now be handled."

From another point of view the evolution of toys has a particular interest, for nearly every step in science or in the general progress of the human race is illustrated in their manufacture. When the

Montgolfier brothers were experimenting with their fire-balloons in the last quarter of the eighteenth century, air-balls and parachutes amused the children; whilst in our own days bicycles and motor-cars have provided lilliputian models for the nursery, and the Christmas of 1908 saw the toy-shop windows filled with miniature airships. There has



Dolls of Ancient Egypt.

hardly been any great discovery in the working of nature's laws which has not been utilised for amusement and possible embryo instruction by the toy-maker. Gravitation, centrifugal force, magnetism, hydraulics, balancing, compensation, have all afforded opportunities for the production of delightful toys.



Nevertheless, the most popular kind of toy throughout the various ages has usually been one of extreme simplicity. The plaything, as the writer points out, which makes but little demand upon the imagination or the skill of the player comes much lower in the scale of desirability than the more elaborate mechanical toy, which is better suited for either dull children or adults. "I want a toy to play with, not one that plays with me," was the cry of the wise child who watched the antics of a mechanical toy for twenty minutes, and then played for the rest of the afternoon with the paper and string it had been wrapped in.

Several chapters at the beginning of the book are naturally devoted to dolls, doll play, and doll dressing. There is no more ancient toy than the doll. The baby girl of palæolithic ages probably treasured her chip of stone or piece of bone, wrapping it in a scrap of hide and "mothering" it with as much care as is now bestowed on the most elaborate doll from modern toy-land. Almost everyone who studies childhood or remembers the days of their own infancy well knows the far greater affection usually bestowed upon some battered and almost shapeless peggy, rather than on the most choicely dressed doll of the nursery collection. The case was much the same three thousand years ago in ancient Thebes, for though the much-used early Egyptian dolls, which have now found a refuge in the show-cases of the British Museum, had some crude attempts at heads with wigs that still remain, the bodies and legs are practically non-existent, or assume an almost shapeless form. They retain, however, considerable traces of paint, as is the case with the rounded cheeks of our peggies, and it can safely be conjectured that these were the "knock-about" dollies of the younger members of the family, who loved bright colouring and solidity rather than the refinements of expression and feature.

Some, however, of the early dolls of Greece and Rome were constructed with much ingenuity, and have the arms and legs made in separate pieces, united to the body with pins of wire running through holes and turned back for security. Dolls with elaborately articulated limbs, belonging to the fourth century before Christ, have been found at Athens and other places. It was the custom to bury the toys of the dead child with the body, a custom that originated in the earliest days in Egypt, and affords a strong proof of the reality of their faith in a future life. It was believed that the dead children would require their playthings in another world. This custom continued throughout the days of ancient Greece and Rome, and survived even among the early Christians who found interment in the catacombs of Rome. It is owing to this custom that so many of these toys of other days still survive in our museums.

There are some delightful chapters on dolls' houses and shops, and on the miniature furniture with which they were, and are, equipped.

Other sections deal with silver and pewter toys, weapons and soldier play, animals, carriages and carts, and rattles, bells, musical instruments, and toys of percussion. There are, too, special chapters devoted to all the varieties of balls and ball play, to marionettes and dancing dolls, as well as one of particular interest concerning toys for special



"'Tis My Doll."

occasions and those suggested by sacred history, among which the Noah's Ark stands out triumphant.

To make use of a hackneyed criticism, it can be said with truth of this handsome volume that it is both interesting and entertaining from cover to cover. The numerous illustrations are most varied and

appropriately chosen. Not a few of them, in addition to giving representations of a vast number of actual toys of all kinds, reproduce lively plates of old pictures with happy effect. One of these, which we are able to reproduce, represents a realistic struggle between two small girls, entitled "'Tis My Doll," by C. Knight, after Singleton.

A good many of the smaller text illustrations are reproduced by permission from Messrs. Methuen's edition of Strutt's *Sports and Pastimes*. Of this book we anticipate an early demand for a second edition, and when that time comes Mrs. Jackson would do well to study Dr. Cox's additions to Strutt, which are given in the particular volume from which the cuts are borrowed. It would also be an advantage to peruse a highly interesting article which appeared a few years ago in the *Archæological Journal*, by the late Mr. Micklethwaite, on the traces of mediæval school-boy games which remain on the walls of some of the monastic cloisters.

"ENGLISH HOUSES AND GARDENS OF THE SEVENTEENTH AND EIGHTEENTH CENTURIES," by MERVYN MCCARTNEY, B.A., F.S.A. (B. T. Batsford: oblong quarto, pp. xvi and 34, plates 61; price 15s.). This work, which cannot fail to be much valued by topographical writers and collectors, consists of a series of sixty-one bird's-eye views, reproduced from contemporary engravings by Kip, Badeslade, Harris, and others, with terse, but accurate, descriptive notes by Mr. McCartney. Most of the original engravings only appear in rare county histories or in books of views of the period. The buildings depicted in these views were built between the years 1550 and 1720, and they illustrate work of those two great architects, Inigo Jones and Sir Christopher Wren, as well as lesser known, but worthy, architects, such as Vanburgh or Talman. The book cannot fail to appeal to modern architects and architectural students in general, for here may be studied not only the evolution of fine country mansions, for which England was so celebrated throughout the Tudor and early and late Stuart periods, but they also exemplify the art of designing and laying-out formal gardens with their many accessories. Not a few, too, of the plates afford most interesting and considerable surveys of the adjacent country. This is particularly the case in the picture of Anderson's Place, Newcastle-on-Tyne, and in Doddington Hall, near Lincoln, built by Thomas Tailor in the year 1595, which still remains one of the most complete examples of an Elizabethan mansion now extant. In some of the later illustrations, as at Squerries, Kent, built between 1680 and 1686, the details of the house itself are almost sacrificed to the elaborate plans of the surrounding formal gardens and plantations.

Mr. McCartney's introduction is of considerable value as explanatory of the embellishments and surroundings of the various houses or seats. He herein discusses avenues, groves, and bosquets; arbours, pergolas, trellises and aviaries; knots, parterres, and bowling greens; terraces, balustrades, and gate piers; alcoves, banqueting houses, orangeries and summer houses; sun-dials; metal-work, gates, and iron work; statuary; canals, cascades, fountains, and water pieces; hedges and mazes; mounds or mounts; and forecourts.

"THE ART OF HUNTING," by WILLIAM TWICI, Huntsman to King Edward II. Edited by Alice Dryden (Simpkin, Marshall & Co.: pp. xii, 163; illus. 14; price 15s. net.). This handsomely produced book is a most welcome revised and enlarged edition of the oldest treatise in French on hunting, *La Chasse du Cerf*, with a translation and various scholarly notes, which was put forth by the late Sir Henry

Dryden, Bart., in 1844. That edition was so exceedingly limited in number that it has been practically impossible to obtain a copy for many years past. William Twici was huntsman to Edward II., and wrote this short treatise towards the end of his reign, probably in 1325. There is an entry on the Close Rolls in July, 1322, of Twici being sent by the King to the forests of Lancashire to take fat venison, with a variety of skilled attendants, twenty greyhounds, and forty harhounds. The sheriff was ordered to pay Twici 7½d. a day for his own wages (in 1325-6 he was in receipt of a wage of 9d. a day), smaller sums to his eight attendants, and a ½d. a day for the maintenance of each of the hounds. A later Close Roll entry shows that Twici died as a royal pensioner in the Abbey of Reading in the spring of 1328; it may, therefore, be fairly assumed that he wrote this treatise, *Le Art de Venerie*, when in retirement at Reading towards the close of his life. There are three MSS. extant of this treatise, namely, at Thirlstone House Library, Cheltenham; at Caius College, Cambridge; and a translation bound up with the MS. of the *Master of Game* in the British Museum. Mr. Baillie-Grohman, in his big book entitled *The Master of Game* (1904), states emphatically that Sir Henry Dryden never knew of the existence of the Caius MS., and that it remained "entirely unnoticed and unexamined till 1897," when he had it copied. Miss Dryden, however, is able to show that her father, in 1844, possessed a copy of that very MS., now in her possession.

All those who are interested in hunting and its literature cannot fail to be particularly grateful to Miss Dryden for giving us this admirable edition, supplemented by a variety of additional notes and by two valuable appendices, the one giving a long list of sepulchral monuments in hunting costume, or with emblems of the chase, and the other a full bibliography of printed books in English and French upon hunting, written prior to the year 1800. There is an excellent index. "EARTHWORK OF ENGLAND," by A. HADRIAN ALLCROFT, M.A. (Macmillan and Co.: pp. xix, 711; illus. 224, with map; price 18s. net). The amount of careful attention that has been given of late years to the highly important historical and antiquarian subject of English earthworks does much credit to the modern generation of archaeologists. To the late Mr. I. Chalkley Gould much of this scientific treatment of mounds, ramparts, and enclosures is due, and we believe it was owing to his persistence that the Victoria County History Committee resolved to give special attention to this matter in each shire, supplying a considerable number of plans of the more important examples. In his preface to this most admirable volume, Mr. Allcroft gives special praise to this feature of the great county history scheme. It is difficult to write of these seven hundred pages descriptive of English earthworks of prehistoric, Roman, Saxon, Danish, Norman, and mediæval times, without using what might appear to some to be terms of exaggeration; but there need be no hesitation in saying that, from the beginning to the end, Mr. Allcroft has succeeded in producing an invaluable work, which will for a long time prove to be a classic on a subject in which there is an ever-growing interest among intelligent archaeologists and students of history throughout the country. Whilst, however, writing this, it is also fairly easy to see that the time will come when generalisations and theories can be put forth on yet wider bases. Our only disappointment in connection with this well-ordered and convincing volume is that we look in vain for remarks or plans in connection with a considerable number of important earthworks. From one point of view, however, this reticence is to be commended. Mr. Allcroft gives the following intelligent explanation as to their omission in the preface:—

"So far as might be, he has restricted himself to the discussion of earthworks with which he is personally familiar. This will explain the somewhat limited



range of the examples, and how limited is that range no one is more painfully aware than himself; but experience has taught him that there are few more fertile sources of error than a tacit acceptance of the descriptions of others."

It is, perhaps, not too much to expect that, in some future edition, Mr. Allcroft may be able to extend his observations; thus in the county of Derby, although he refers to the Carl Wark and Arbor Low, there is no reference to the camps of Comb Moss, Mam Tor, or Markland Grips. To the last of these—one of great importance and almost ignored until recently noticed by Dr. Cox—we desire to draw his particular attention.

"CHAUCER AND HIS ENGLAND," by G. G. COULTON (Methuen and Co.: pp. xii, 321; 32 illustrations; price 10s. 6d. net). In this volume the author's main aim has been to supply an informal historical commentary on Chaucer's works. He has written in a light and pleasant style on a considerable variety of subjects, all of which are illustrative of that highly interesting period of English history in the fourteenth century during which Chaucer flourished. Many of these pages deal exactly with the poet's life, as in the chapters respectively entitled *Boyhood and Youth*, *The King's Squire*, *The Ambassador*, *The Man of Business*, and *Last Days*. This is the part of the book which we like the best, and which is thoroughly reliable in all its details. Nothing that is really known as to Chaucer's life escapes Mr. Coulton's attention, and he puts it all on record after a bright and taking fashion. We can only afford space for a single extract, though the whole lends itself most readily to quotation.

"The first certain glimpse we get of the future poet is at the age of seventeen or eighteen. A manuscript of the British Museum, containing poems by Chaucer's contemporaries, Lydgate and Hoccleve, needed rebinding; and the old binding was found, as often, to have been strengthened with two sheets of parchment pasted inside the covers. These sheets, religiously preserved, in accordance with the traditions of the Museum, were found to contain household accounts of the Countess of Ulster, wife to that Prince Lionel who had been born so near to the time of John Chaucer's continental journey, and who was therefore two or three years older than the poet. Among the items were found records of clothes given to different members of the household for Easter, 1357; and low down on the list comes Geoffrey Chaucer, who received a short cloak, a pair of tight breeches in red and black, and shoes. In these red and black hosen the poet comes for the first time into full light on the stage of history."

There is more general information to be gained from the latter half of the volume, where we find a great diversity of accounts of fourteenth century life, conveyed under such headings as *The London Custom House*, *Aldgate Tower*, *Town and Country*, *Laws of London*, *King and Queen*, *Knights and Squires*, *The Gay Science*, *The Great War*, *The Poor*, *The King's Peace*, and *Priests and People*. Although these pages are not unduly burdened with footnotes or other references, it is clear that Mr. Coulton has taken no small pains to make his graphic pictures in all respects accurate. In this endeavour he has for the most part been successful, as students of that period will be ready to admit; but in the last of these sections, on *Priests and People*, there are considerable signs of both haste and prejudice. This is a volume of which it is safe to say that a new edition or editions will certainly be required; in that event, we hope that the author will see his way to an extensive revision of the chapter in question. We do not wish to accuse him of intentional inaccuracy, but he has certainly been guilty of looking on only one side of the shield, and that side the one which has been too often coloured by popular misrepresentations and prejudice. His estimate as to the religious education of mediæval Oxford requires to be almost entirely recast. In one respect, Mr. Coulton



is, alas, entirely accurate, viz., in drawing attention to the enormous proportion of benefices in lay advowson which were given to persons who were not in priests' orders. He takes eight test periods, covering four dioceses and a space of about half a century before the Black Death (1348-9), and he finds that scarcely more than one-third of the livings in lay gift were presented to men who had attained to priests' orders. Every student of our old episcopal registers is well aware of the fact, which is seldom recognised, that so far as spiritual life was concerned, the parishes which had vicars to attend to them and were in monastic gift, were in infinitely better plight than those which were rectories. In the latter case, it was the custom and not the exception for the rector, who drew the whole tithes, to serve the parish by means of a chaplain who was paid a mere pittance and who was removable at will.

Regarded as a whole this book is of great value, and can be cordially recommended to those who want to attain a graphic insight as to England in the fourteenth century without the trouble of exhaustive reading.

"SOME SCULPTURAL WORKS OF NICHOLAS STONE," by A. E. BULLOCK (B. T. Batsford : folio, pp. 32, with 52 illustrations ; price 5s. net). This book is a most desirable reprint from recent numbers of *The Architectural Review*. Mr. Bullock has already won his spurs in this class of illustrated literature by his biographical essays of Sir John Soane and Sir Charles Barry. Stone was born in 1586 in humble circumstances, being the son of a quarryman of Woodbury, near Exeter. In childhood he acquired the art of stone-cutting, and when in his teens was apprenticed to a London mason. About 1603 he crossed the seas to Holland, where he was engaged by Hendrik de Keyser, a monumental mason and architect of Amsterdam. After accomplishing certain work in Holland he returned to England, where he speedily established a successful practice as a monumental sculptor in Long Acre. One of his earliest and most successful achievements was the monument to Sir Francis Vere, in Westminster Abbey, where the bier of black marble carrying the armour over the effigy is borne by four kneeling knights carved out of alabaster. The monument to the first Earl of Salisbury in Hatfield church, constructed a little later, is of the same type ; but in this case four Virtues take the place of the knights as bearers, and the Earl is represented on the top of the bier, whilst under him, on the plinth, is a skeleton. A third monument of a somewhat similar type is that to Sir Dudley Diggs, at Chilham, Kent. One of the best of his greater efforts is the monument erected to Lady Elizabeth Cary, at Stow-of-the-Nine-Churches, Northamptonshire. The effigy, in white marble, is of great beauty and consummate grace. The monument to Robert Kelway in Exton church, and the very fine monument to Sir William Spencer in Great Brington church, in the same county, are also among his more remarkable works. There are comparatively few parts of England that are not within reach of examples of this great statuary's achievements, though London and the districts immediately around contain the greater number of examples of his skill. In addition to the City and Westminster, there are many of Nicholas Stone's monuments both small and great within the county of Middlesex, as in the churches of Cranford, Stanwell, and Stanmore. In the last of these the marble effigy of Sir John Wolstenholme, the founder of the church which was consecrated there by Archbishop Laud in 1632, is a singularly fine piece of delicate workmanship, and is reputed to have been an excellent likeness.

We have nothing but praise for so useful and well illustrated a work, and it is safe to prophesy that the 250 copies, to which this edition is limited, will speedily find purchasers. We could wish, however, that it could have been possible to have given a complete catalogue of his monumental works. It is somewhat surprising that the admirable monument at Hadley church, Middlesex, to Sir Roger Wilbraham, 1616, with busts of Sir Roger and his wife, is neither mentioned nor illustrated.

"**MEMORIALS OF OLD ESSEX.**" Edited by A. CLIFTON KELWAY (Bemrose & Sons Ltd. : pp. xii, 284 ; illustrations 49 ; price 15s.). The latest of the series of old Memorial volumes, which deals with the county of Essex, is worthy of a place by the side of the best of those hitherto issued. It is perhaps all the more acceptable from the fact that the various papers are not too numerous and have therefore longer space assigned to them. The Editor gives a brief but comprehensive opening sketch of "Historic Essex." On the whole, we think that the best essays are the two consecutive ones on "The Britons of Essex and the Roman Conquest" and "Roman Essex," by Mr. Guy Maynard, which cover some fifty pages. Considering that Mr. T. M. G. Lloyd has less than twenty pages wherein to deal with the "Ancient Churches of Essex," he is to be distinctly congratulated on having given so accurate a summary of his very extensive subject. There are, however, undoubtedly several more church fabrics in the county containing pre-Norman work in addition to those which he has enumerated. Another admirable and well-illustrated paper is that by Mr. Miller Christy and his colleagues on "The Monumental Brasses of Essex." "Deneholes," by Mr. F. W. Reader, is an opportune and distinctive essay on a subject which grows in interest and development. The Editor writes on the "Monastic Houses of Essex," Dr. Cox on the "Forest Records of Essex," Miss Fell Smith on "Historic Houses," and there are three other essays of minor importance. The illustrations are good throughout, but it is unfortunate that the view of Greenstead church almost ignores the unique features of the very early nave, whose walls are formed of the split trunks of trees, in favour of a much more modern and commonplace chancel.

"**MEMORIALS OF OLD LONDON.**" Edited by Rev. P. H. DITCHFIELD, F.S.A. (Bemrose and Sons Ltd. : two vols., pp. xv, 241, 242 ; illustrations 61, 30 ; price 25s. net.). These two handsome and admirably illustrated volumes are well worthy of the great historic city, the leading features of which are therein put on record. Mr. Ditchfield is to be congratulated on having made so excellent a choice of subjects among the multiplicity which must have presented themselves as suitable for this enterprise, and also on having secured the aid of so many well-qualified colleagues. Whilst there is nothing inferior in any of the essays, those that most commend themselves to our judgment are :—"The Old London Bridges," by Mr. J. Tavenor-Perry ; "The Inns of Old London," by Dr. Philip Norman ; "Crosby Hall," by the Editor ; "Glimpses of Mediæval London," by Mr. G. Clinch and the Editor ; and "The Tower," by Mr. H. Sands. Dr. Norman supplies pleasant coloured sketches of the Old Bell Inn, Holborn, and the Crab Tree Inn, Hammersmith, which serve as frontispieces for the two volumes.

"**THE CATHEDRAL CHURCH AND SEE OF ESSEX,**" by Rev. J. CHARLES COX., LL.D., F.S.A. (Bemrose & Sons Ltd. : pp. 80 ; illus. 13, plans 2 ; price 2s. net). This timely little book cannot well be critically noticed in these pages. It has been well received by the press, both general and local, and it may be permitted to state that the author has received most kindly appreciative letters from Mr. Chancellor, the veteran architect and antiquary of Chelmsford, as well as from the Rev. Canon Lake, the Rector of Chelmsford, and various other clergy and laymen of the new diocese. The outline story of the founding of Christianity in the kingdom of the East Saxons in the seventh century is told with much freshness, and includes an illustrated account of the desecrated chapel of St. Peter-on-the-Wall (Bradwell-on-Sea) as built by St. Cedd—one of the oldest and most interesting relics of early Christianity in the whole of England. The history of the Church in Essex is then pursued up to the completion of the scheme for an Essex bishopric in 1908, with the selection, on March 5th, of Chelmsford as the Cathedral church.

The narrative of the early founding of the important parish church of Chelmsford is set forth at length, and carried down to the various improvements of recent

years. A detailed account is given of the dramatic downfall of the body of the church in January, 1800, with illustrations from old prints and drawings of the fabric before the catastrophe and during the time it was in ruins; several other beautiful plates are given from photographs by Mr. Spalding. A map is supplied showing the old deaneries of Essex, and the particular jurisdictions of the three archdeaconries of Essex, Middlesex, and Colchester. Mr. Chancellor contributes a ground plan of the church of Chelmsford showing the proposed additions.

Another special feature of the book is the full account, with numerous extracts, of the highly important and little-known great volume of Churchwardens' Accounts, beginning in 1557. This volume contains numerous remarkable entries of the "properties" of the actors of Miracle Plays. These plays continued to be performed within the church itself for the first twenty years of the reign of Queen Elizabeth.

"RAYLEIGH IN PAST DAYS," by Rev. A. G. FRYER (Bemrose & Sons Ltd.: pp. 88; illus. 13; price 2s. net). These pleasantly written pages give an interesting, though not exhaustive, account of the parish and, more particularly, the church of Rayleigh, in the south of Essex, a few miles from Southend. The church, with its walls of flint and stone chequer, contains a few objects of interest, chief amongst which is an old alms-chest with three hasps, hollowed out of a block of oak. Next in interest is Rayleigh Mount, a green circular hill with a deep fosse around it. In some respects this is the most striking of Essex earthworks; it would have been well if Mr. Fryer had discussed it at greater length, and supplied a plan. Taken as a whole, this attractive little volume ranges high among the lesser parochial histories.

"THE OLD-TIME PARSON," by Rev. P. H. DITCHFIELD, M.A., F.S.A. (Methuen and Co.: pp. xii, 342; illustrations 17; price 7s. 6d. net). Mr. Ditchfield won a well-merited success last year in his book on *The Parish Clerk*, and his companion portrait of *The Old-time Parson* will certainly prove quite as acceptable. His great difficulty must have been in the selection of what was most interesting or entertaining in a vast store of material. It would be easy enough to find a great number of more or less well-founded anecdotes as to eccentric parsons, which are not to be found within these pages; but there is every reason to be satisfied with the judicious extracts supplied by the author from his exceptionally wide reading. Nor should it be thought that the aim of the book was to form a merely facetious collection or *olla podrida* of clerical wit. The general subject of the clergyman and his relation to his flock is gravely discussed, and there are informing chapters on the Saxon parson, the Mediæval parson, the Elizabethan parson, and others. Occasionally Mr. Ditchfield pulls up short in his narrative and fails to give the more salient points of the story. For instance, a most remarkable incident in the life of Robert Wyville, Bishop of Salisbury, 1330-1375, deservedly finds a place in these pages, and an illustration is given of the brass to his memory which commemorates the event. In his endeavours to recover for the see the castle and chase of Sherborne from William de Montacute, the Bishop's adversary appealed, according to a then legalised formulary, that the matter should be settled by wager of battle; but in his account Mr. Ditchfield omits the most salient and extraordinary points and is incorrect in others. Each side chose their own champions and when the day fixed by the judges for the combat approached, the Bishop ordered prayers to be offered in every church of his diocese for the success of the Church's champion. Immediately before the combatants entered the lists they were each subjected according to rule to a close personal examination, in order to see if any illicit arrangement for defence had been made beneath the leathern clothing in which they were arrayed.

The examination proved that the Bishop's champion was in certain places wadded with rolls of prayers and other defensive charms. Thereupon the judges ordered an adjournment of the combat, and fortunately during the adjournment a compromise was effected, by which the Bishop was allowed to repurchase the castle and lands of which the see had been for a long time despoiled.

Probably the chapters which deal with the wit or eccentricities of clergy and bishops will form the most popular reading. Not a few of the sayings here recorded are of the nature of "chestnuts," but many others are new, or at all events not generally known.

"On one occasion, Bishop Lloyd (bishop-suffragan of Thetford) noticed in a village he was visiting the flag on the church tower flying at half-mast, and inquired of the sexton, 'Who is dead?' 'There aint nobody dead,' explained that official, 'but we don't fly no higher for sufferin' bishops; we only give the hull length of the pole to the real bishops.'"

"WELLS AND GLASTONBURY," by THOMAS SCOTT HOLMES. Illustrated by E. H. New (Methuen and Co.: pp. xvi, 308; illustrations 60; price 4s. 6d.). Canon Holmes, in this, the latest of that wonderful cheap series of *Ancient Cities*, under the editorship of Professor Windle, gives an excellent historical and topographical account of the city of Wells, together with an outline account of the famous Abbey of Glastonbury. Several books of considerable merit have already been printed that deal at length with the Cathedral Church of Wells and of the numerous mediæval buildings by which it is still surrounded, but the particular and admirable feature of this book is that it supplies, side by side with the ecclesiastical story, the account of the struggles of the Wells burghers and the slow development into corporate life of the citizens. The whole work is written with much care and the facts here narrated appear to be absolutely accurate. Our one quarrel with the book is that too much is attempted for so comparatively limited a space. The three hundred pages are not one whit too much to devote to the history of the cathedral city, and in several places the accounts given of particular events and circumstances suffer much from too great condensation. This is still more the case with the tale of Glastonbury Abbey and the description of its ruins. The many admirers of Mr. E. H. New's "black and white" cannot fail to be pleased with his numerous pictures. He has probably never done better work.

"NEW LIGHT ON ANCIENT EGYPT," by G. MASPERO; translated from the French by ELIZABETH LEE (T. Fisher Unwin: pp. xii, 316, illus. 28; price 12s. 6d. net). The amount of archaeological and scientific research expended for a century or more upon that most fascinating of ancient countries, the land of Egypt, has been of such an elaborate and thorough nature that it has come to be regarded as almost the exclusive property of trained experts. A variety of treatises have recently been put forth on the land of the Pharaohs, so severely technical in their character that they are inclined to repel all save the trained Egyptologists. It has been left for Monsieur Maspero, Director-General of the Service des Antiquities, Cairo, and, therefore, admirably qualified for the task, to put forth a plainly written yet attractive volume dealing with the excavations, religion, popular customs, literature and history, as brought to light by recent researches. All this is done in such a manner that the particular subject under consideration can be readily grasped by any ordinarily intelligent or educated person. Everyone who makes any pretension to have a general collection of books in his library, or on his shelves, most assuredly ought to possess at least one authoritative work on Ancient Egypt. This volume seems admirably adapted to just fill such a requirement, and we are grateful to Miss Lee for presenting it in an English dress.



"**HISTORIC LINKS**"—Topographical Aids to the Reading of History, by D. J. MAGUIRE, LL.A., with a preface by HUBERT HALL (Swan, Sonnenschein and Co.: price 6s.; pp. xii. 308; illus. 16). This book has been out for a short time, but has only just come under our observation. We hasten, however, to acknowledge its usefulness for children and young persons, and, more especially, for teachers. That so busy a worker as Mr. Hubert Hall can find time to commend it in a preface is sufficient guarantee of its worth. There are one or two slips, as in the second part, which deals with Repton as illustrative of Saxon England; but, taken as a whole, the various chapters are written after an attractive fashion, and deal with the different phases of the development of England with marked success.

"**RUINED AND DESERTED CHURCHES**," by L. E. BEEDHAM (Elliot Stock: pp. 106; illus. 20; price 5s.). Miss Beedham has found a particularly interesting subject, which, in good hands, might have made an interesting antiquarian volume under the head of "Ruined and Deserted Churches." Both letterpress and illustrations in this short book are fairly good of their kind, but the treatment of the whole question is superficial, and of far too sketchy a character to be of any value to archaeologists or antiquaries. It may well serve to while away an hour or two's time of the general reader, and to supply food for reflection; but it is not possible for the critic to give any further praise. It would have been far better if the writer had endeavoured to treat thoroughly of the deserted churches or ruins in two or three counties, or to have attempted to treat the whole subject in a brief manner. As it is, not one of the ten chapters can be called in any way satisfactory, and a good deal of superfluous matter has been introduced. There are special chapters on the adjacent counties of Norfolk and Suffolk, but anyone at all thoroughly acquainted with East Anglia will at once note not a few important omissions. This is specially the case with regard to Suffolk. For instance, not one word is said of the highly interesting ruin of the church or chapel of St. Margaret, of early Norman work, on the south bank of the Blyth. The Midlands appear to be almost entirely neglected; yet in the one county of Derbyshire Dr. Cox, many years ago, printed a list of over one hundred destroyed or disused churches or chapels in that one small county. Nottinghamshire, too, abounds in instances of the like kind, which might at least have had a page or two in a book with such a title. Most assuredly the disgraceful instance of Colston Bassett, where the old parish church was deliberately turned into a ruin in 1892, ought to have been named. The number of disused parish churches in South Nottinghamshire is most grievous. There are only mounds and a few stones to show the site of the parish church of Thorpe-in-the-Fields, which, in the seventeenth century, was actually used as a beer-shop. In the fields between Elston and East Stoke is a disused church with a south Norman doorway. The old parochial chapel of Aslacton was long desecrated, and used in comparatively recent days as a beer-shop; the remains of it have, fortunately, been reclaimed, and now serve as a mission room. It would have been well if Miss Beedham, in her chapter on "Some Barns and their Story," had mentioned a few of the happy cases in which recent church revival has brought about the re-use of long desecrated chapels. In the single parish of Selworthy, West Somerset, two chapels long used as barns have recently been restored to their sacred purpose; namely, those of West Lynch and Tivington.

"**THE ENGLISH CASTLES**," by E. B. d'Auvergne (T. Werner Laurie: pp. xvi. 278; illus. 34; price 6s. net). Mr. d'Auvergne has already produced a small monograph on the subject of the Castles of England, which proved that he had a good general knowledge of his subject, and skill enough to write after an interesting fashion. In his preface to this much extended treatise on the same subject, he writes with unnecessary curtness and some disapproval of the two large works on mediæval military architecture which have their important place in every



library of reference. The volumes by Mr. Clark and Sir James McKenzie are, after all, of much more substantial value—especially the former—than the far shorter work now under consideration. It would have been well had Mr. d'Auvergne been rather more modest and less emphatic in his disapproval of Mr. Clark's "theories and assumptions," which he coolly dismisses as "altogether obsolete, discarded, and exploded." Contrariwise, there are not a few genuine students of our castles who are by no means convinced of the statements now so common as to Norman earthwork mounds. The theory which post-dates not a few of Mr. Clark's Saxon burhs to the days of our conquerors is undoubtedly true in certain cases, but it is quite foolish to ride this theory to death, and to imagine that the Normans, who proved themselves such admirable builders of the stoutest of stone churches, would be content to consider that their castles were sufficiently strong if they raised a big mud heap and crowned it with wattle work or timber palings. We are, however, quite ready to admit that, with certain reservations, this book forms an accurate and popular treatise on a most attractive topic.

"CAMBRIDGESHIRE MAPS." By SIR GEORGE FORDHAM (Cambridge Antiquarian Society). We have been favoured by Sir George Fordham, to whose admirable monograph on the maps of Hertfordshire we recently drew attention, with a reprint of the second part of his treatise on the maps of Cambridgeshire, which has just appeared in the transactions of the Antiquarian Society of that county. In this treatise a complete list and description is supplied of all the maps from 1800 to 1900. Maps of the last century are distinguished from those of an earlier period by greater geographical accuracy, being based on the publications of the Ordnance Survey, and also by the absence of artistic and cartographic originality. In the first third of the nineteenth century, the maps of Cambridgeshire, in common with other counties, were characterised by special attention to the mail-coach roads and the waterways; at a later period, railways become prominent; whilst towards the close of the century the bicycle and then the motor car introduced particular features. During the century, the total of original map designs of Cambridgeshire amounted to seventy-one, and there is a further total of one hundred and eighteen reprints, more or less altered to meet changes in detail.

"EARLY MAPS OF LANCASHIRE AND THEIR MAKERS." By WILLIAM HARRISON (Richard Gill, Manchester). This is an excellent short pamphlet of thirty-one pages, with reproductions of four old maps, reprinted from vol. xxv. of the Transactions of the Lancashire and Cheshire Antiquarian Society. Special interest pertains to the part of the Bodleian Map of Great Britain, *circa* 1300, pertaining to this county and Cheshire. It shows the rivers Mersey, Ribble, Lune, Kent, Leven, and Dudden, as well as a circle of water from Windermere. The towns are represented pictorially by houses and churches with red roofs.

"RICHMONDSHIRE." By EDMUND BOGG (Elliot Stock: pp. xv., 696; illustrations 230, maps 7; price 7s. 6d.). This surprisingly cheap and fairly accurate book abounds in information useful to the resident in this charming part of Yorkshire, and is invaluable for reference to the intelligent tourist, who delights in chatty information pleasantly conveyed. We have noticed only a few errors; but whilst suitable for the general reader, it will probably disappoint the antiquary.

"FOLK MEMORY: OR THE CONTINUITY OF BRITISH ARCHAEOLOGY." By WALTER JOHNSON (Oxford, Clarendon Press: pp. 416; illustrations, 36; price 12s. 6d. net). This is a book to which we have no hesitation in giving unstinted praise. It demands far more space than can now be afforded. About the only complaint to be made about it is the title, neither head of which gives any true notion of its varied and highly interesting contents; and yet it would be difficult to select another name. The term "folk lore" has of late been somewhat abused, and to our thinking

such a title as "Folk Memory" is rather more likely to repel than to attract. There has been so much vain repetition, and still vainer idle suppositions, by those who term themselves folklorists, that not a few have begun to be weary of the very name. But in these pages Mr. Johnson has given a delightful amount of information, the result of scientific research and wide reading, but yet pleasantly conveyed with a healthy absence of unnecessary technicalities, on such subjects as Deneholes, Linchets, Dew-ponds, Incised Figures on Chalk Downs, Old Roads and Trackways, Stone Circles, Megaliths, Flint Workings, Stone Vessels, Fairies and Charms, Fertilising with Chalk, Mazes, Children's Games, &c., as well as more definite essays on such subjects as Links between the Prehistoric and Protohistoric Ages, or Traces of the Ages of Stone and Bronze in later Implements. For our own part, we read through this book with avidity from cover to cover—a highly unusual feat for a somewhat jaded critic of forty years' experience—and yet it is also a volume eminently desirable to place upon the shelf among the most trusted books of reference.

PROCEEDINGS OF SOCIETIES. The following are the volumes or publications of Antiquarian and literary Societies, received during the past quarter. *Archæologia*, vol. lx., part ii., pp. 325-604. The twelve papers in this half volume are of unusual excellence, even for the Society of Antiquaries. They appeal more especially to ecclesiologists, though there are other good essays, such as those on excavations at Silchester and at Caerwent. Mr. St. John Hope, the ever assiduous assistant-secretary, writes on the Great Almshouse for relics, late in the Abbey Church of Selby, a most informing paper; on the Episcopal Ornaments of William of Wykeham and William of Waynfleet; and on the Royal Funeral Effigies at Westminster Abbey. Mr. C. T. Martin writes on Clerical Life in the Fifteenth Century; Mr. Lethaby on Sculptures in Lincoln Minster; the Rev. O. J. Reichel on the Origin of Parsons and Vicars in England; and Mr. Brakspear on the Cistercian Abbey of Stanley—Wilts.—The last quarterly issue of the *Archæological Journal* (vol. lxxv.) contains three papers, all of scholarly merit, namely: The Anglo-Saxon Chronicle, its Origin and History, by Sir Henry H. Howorth; the Transition between the Palæolithic and Neolithic Civilisations in Europe, by Dr. Munro; and an Unknown Sixteenth Century Topography of Rome, by Mr. Thomas Ashby.—The fourth vol. of the third series of *Archæologia Acliana*, edited by Mr. R. Blair, F.S.A., gives the 95th report of this now venerable Society. All the papers in this volume of over 350 pages are worthy of the Society's reputation. Four of them well merit special mention:—"The Decline and Fall of Serfdom in Durham County," by Mr. F. Bradshaw; an exhaustive article on Holystone in Coquetdale, by Mr. J. Crawford Hodgson; "The Flail and Kindred Tools," admirably illustrated, by Dr. T. M. Allison—a paper which would have delighted the late General Pitt-Rivers; and the very full report, with plans and illustrations, of the important excavations carried out during 1907 at Corstopitum.—The 51st volume of the *Sussex Archaeological Collections* is the best that this county Society has put forth for several years. There is an admirable paper on the Chartulary of St. Mary's Hospital, Chichester, by Mr. Ballard, whose name is usually associated with Domesday studies; a good illustrated essay on the Grey Friars' Church, Chichester, now the Guildhall; a well-illustrated account of the recent excavations at Pevensey Castle, by Mr. Gulzmann; as well as a variety of other contributions of different degrees of merit. Subscribers ought to be abundantly satisfied in receiving such a volume as this in return for the modest subscription of 10s.—*Man*, the monthly record of the Royal Anthropological Institute, continues to sustain its well-earned scientific repute. Mr. W. A. Dutt, in the November number, produces further evidence in support of the discovery of a new Palæolithic site at Bungay, in the Waveney Valley.—The third

number of volume xii. of the *Journal of the Archaeological Institute of America* has a finely illustrated article on three bronze tripods purchased at Rome in 1905, and all discovered in an Etruscan tomb in the neighbourhood of Perugia; Mr. Chase considers that they are the best examples of the Ionic Art of that district yet discovered. The general Archaeological news, from all parts of the world, during the period of January to June, 1908, is most carefully compiled and of great value for reference.—The October quarterly statement of the *Palestine Exploration Fund*, now in the fortieth year of issue, continues the reports by Mr. Macalister of the Excavation of Gezer. There is also a valuable paper by Mr. Archibald C. Dickie on Masonry Remains around the Church of the Holy Sepulchre. The recently issued last part (number 15) of the issues of the *Canterbury and York Society* completes the reproduction of the register of Bishop Orleton, of Hereford (1317-1327), making a volume of upwards of 400 pages. This Society, which ought to receive far more general support than has as yet been accorded to it, is now under the admirable honorary editorship of the Rev. F. N. Davis.—The somewhat belated third volume of the *British Numismatic Society* (delayed through the ill-health of one of the honorary editors) is a marvellously handsome volume of nearly 500 quarto pages, excellently printed and lavishly illustrated. The second part of a Numismatic History of the Reigns of William I. and II., by Mr. P. W. P. Carlyon-Britton, the retiring president, is the chief contribution. Among the minor notes may be mentioned Dr. Cox's record of the curious fact that the church plate of Alderwasley Chapel, near Wirksworth, Derbyshire, is made out of a large hoard of clippings of silver coins of the reign of Charles I., found in an adjacent meadow in March, 1846. The fourth volume has just been issued; we defer comment until our April issue.—The first part of volume xx. of *The Yorkshire Archaeological Journal* reflects much credit on all concerned in its production. There are good contributions by Mr. S. O. Addy, Dr. Auden, Canon Fowler, and Sir George Armytage; the most valuable and scholarly paper is that by Mr. R. B. Turton, on "The Service of Horngarth."—The second part of the second volume of *Portugalia* (1905-1908), consisting of upwards of 200 quarto pages of well-illustrated material dealing with the general antiquities of Portugal, contains, in addition to a variety of short notes and communications, *Estações Pre-Romanas da Idade do Ferro*; *Estudo Antropológico dos Pescadores da Povoa de Varzim*; *Ethnographia Portuguesa*, *As Filigranas*; and *As Póvoas Marítimas do Porto de Portugal*.

MAGAZINES. *The Studio* continues its delightful and ever welcome course. The October number, the first part of vol. xlv., is a particularly charming number. Mr. Aymer Vallance's article, exquisitely illustrated, on Tapestries designed by Sir E. Burne-Jones and Mr. J. H. Searle, is exceptionally attractive.—*The Treasury* improves and is always readable. One of the best of recent papers is "A Rock-bound Shrine," written and illustrated by Mr. B. C. Boulter; the position and remarkable buildings of romantic Rocamadour are exactly suitable to Mr. Boulter's black and white pictures.—*The Month* often contains a paper or two of much service to ecclesiologists or students of sacred art. The recent illustrated paper by the Rev. Herbert Thurston on that singularly popular mediæval subject, "The Mass of St. Gregory," forms a valuable and authoritative treatise.—*The Antiquary* for November has a good drawing and an account of some valuable Renaissance carving (early 16th century) at Rising Castle, from that veteran contributor, Mr. George Bailey. The Notes of the Month, and the literary jottings under the heading "At the Sign of the Owl," continue to be about the best and pleasantest features of our contemporary. Occasionally a very thin paper finds admission, such as a somewhat flimsy sketch of the life of Bess of Hardwick.—*The Expert*, a sixpenny illustrated monthly for collectors and connoisseurs, continues to give

good value in its varied contents; it is a pleasure to commend it.—*The Berks., Bucks., and Oxon. Archaeological Journal* and *The East Anglian* have reached us; they continue to be of distinct value in their respective localities.

Necessities of space compel the holding over to our next issue of the notices of several important works such as *The Gilds and Companies of London*, *The Art of Plastering*, *Fonts and Font Covers*, *Memorials of Old Suffolk*, and the second part of that magnificent undertaking, *Tudor Domestic Architecture*.

## Items and Comments : Antiquarian and Literary.

THE VICTORIA HISTORY OF THE COUNTIES OF ENGLAND, which received the honour of the patronage and special approval of the late Queen, has by this time made considerable progress and has won the hearty approval of every competent critic. With the close of 1908, fifty of the hundred and seventy volumes which have been planned to complete the work, have been issued to subscribers. These volumes are Bedford (2), Berks (2), Bucks (1), Cornwall (1), Cumberland (2), Derby (2), Devon (1), Dorset (1), Durham (2), Essex (2), Gloucester (1), Hants (3), Hereford (1), Hertford (2), Kent (1), Lancaster (3), Leicester (1), Lincoln (1), Norfolk (2), Northants (2), Nottingham (1), Oxford (1), Rutland (1), Salop (1), Somerset (1), Stafford (1), Suffolk (1), Surrey (2), Sussex (2), Warwick (2), Worcester (2), Yorkshire (1). The number of volumes assigned to each county averages four, and the price to subscribers for a county set is at the rate of 31s. 6d. a volume. The praise given to the parts already issued by such papers as the *Times*, *Athenæum*, *Guardian*, *Spectator*, and *Field*, has been unstinted. In thoroughness of work, in almost absolute accuracy, these county histories go far beyond the best of those great county histories of the past, such as Nicholl's *Leicestershire*, Blomfield's *Norfolk*, or Hasted's *Kent*. Before such a gigantic undertaking as this, the joint work of the leading scientists and antiquaries of the day in connection with local experts, such a great and meritorious publication as the *Dictionary of National Biography* pales into comparative insignificance. It is no mere publishers' venture, or scheme for the exploiting of any group of writers; it has the approval and support of the authorities of the Public Record Office, the British Museum, the Society of Antiquaries, the Royal Agricultural Society, the Royal Geographical Society, the Linneæan Society, the Zoological Society, and the Royal Society. Among the members of the General Advisory Council appear such names as the Archbishop of Canterbury, the Chancellors of both our great Universities, the Lord Chief Justice, the Duke of Argyll, and the Earl of Rosebery. This national undertaking ought to secure the full and generous support of the literary public, and the library that neglects to subscribe for at least the volumes of the county in which it is situated, is oblivious of its responsibilities. Those who desire a description of the plan and details of this work should write to the Secretary, 10, Orange Street, Leicester Square, W.C.

Mr. Jacques, the editor of the *Derbyshire Courier*, has kindly forwarded an extract from his paper of July 20th, 1844. It has long been well known, as stated at length in Dr. Cox's *Churches of Derbyshire*, that much sad destruction was wrought in the important CHURCH OF CHESTERFIELD when it was under restoration in 1842-3; but very few of the present generation had any idea that the work then undertaken



involved the scandal of an actual sale by auction within the churchyard of many of the old fittings. Nowadays far more of this kind of thing goes on than is generally suspected; but it is not done openly. The old fittings are for the most part illicitly removed by the builder or contractor. The following is the extract in question:—

"On Tuesday afternoon last much attention was excited in Chesterfield by the sale of a quantity of carved oak, &c., removed from the interior of the Parish Church, in order to make way for the recent improvements. The sale, which was conducted by Mr. Joseph Nicholson, took place in the churchyard, near the door of the south transept. . . . The materials sold comprised imperfect portions of the old screen work of the Foljambe and other pews, the old gilt fittings of the altar, and other *debris*. One lot, comprising a piece of oak, on which was the inscription, in very ancient black letter "Vicar of this cherche he"—was knocked down to G. Turbutt, Esq. This piece was, we understand, found under the floor of the organ loft. From its appearance, it would seem to be nearly, if not quite, as old as any portion of the fabric, that is to say, at least 500 years old. Another lot consisted of several carved ends of the original open stalls (which were removed about the time of the Reformation to make way for pews), along with part of an escutcheon bearing fleurs-de-lis, which seemed to have been cut into at each side in order to form a support for beams or something of the kind; this lot was purchased by Mr. Dyson. The sale altogether realized between £30 and £40."

The discovery at the end of September last of a **HOARD OF FORTY-EIGHT GOLD COINS** of the latter part of the fourth century in the course of the important excavations in progress at Corbridge, is of so much importance that it ought to be placed on record in the **RELIQUARY**. The coins were all in an excellent state of preservation, and were wrapped in a piece of sheet lead. The following is a detailed list of the discovery:—

Date.	Emperor.	Reverse.	Number of Coins.
364-375	Valentinian I.	Restitutor Reipublicae	2
"	"	Victoria Augg.	2
364-378	Valens	"	2
367-383	Gratian	Principium Juventutis	1
"	"	Victoria, Augg.	15
375-392	Valentinian II.	" "	8
379-395	Theodosius	" "	5
383-388	Magnus Maximus	Restitutor Reipublicae	12
"	"	Victoria Augg.	1
			48

The lamented death of Mr. W. O. ROPER, F.S.A., for some time Town Clerk of Lancaster, occurred last September, too late for mention in the October issue of this magazine. He was a distinguished member of the Chetham Society, the Lancashire and Cheshire Antiquarian Society, and various other learned societies in the North of England. He took special delight in researches into the early history of Lancaster, and produced two volumes modestly entitled *Materials for the History of Lancaster*. The most important of his publications was a work on *The Churches, Castles, and Ancient Halls of North Lancashire*; but the greater part of his careful and conscientious writings are to be found in the transactions of various societies. His courtesy and kindness to brother antiquaries were remarkable, and were continued to nearly the end of his days, though latterly he was in very poor health. He took for many years great interest in the **RELIQUARY**, to which



he from time to time sent brief communications. The present editor received a most kindly letter of congratulation from Mr. Roper at the time that he succeeded the late Mr. Romilly Allen.

The Government deserves the warm thanks of all antiquaries for having appointed a ROYAL COMMISSION to make an inventory of the Ancient and Historical Monuments and Constructions connected with or illustrative of the contemporary culture, civilization, and conditions of life of the people in England from the earliest times to the year 1700, and to specify those which seem most worthy of preservation. We could have wished to see a few additional names as Commissioners, and more than one might have been profitably omitted; but, on the whole, a fairly good and strong Commission has been formed. Lord Burghclere will make an excellent chairman. All working antiquaries will feel that Viscount Dillon and Professor Haverfield were good appointments. Another admirable nomination is that of Sir Henry H. Howorth, the president of the Royal Archaeological Institute. It is noteworthy that the new president of the Society of Antiquaries, who was victorious over Sir Henry Howorth by two or three votes at the recent election for that post, has not been called upon to serve.

The daily and weekly papers were so persistent in their continuous advertising of the LORD MAYOR'S SHOW for 1908, that it is no wonder that a far larger crowd than usual blocked up the streets on November 9th. It is due also to Mr. Louis N. Parker, the pageant master, to state that that gentleman, with all his wide experience and genial ways, is the very one to command success in such a show as this, if success were possible under the twentieth century conditions of our streets and habits. To not a few, however, the broad result of the last show was the degradation and falsifying of the story of English literature instead of doing it honour. The general result of the scheme of the pageant was to impress upon the partially educated among the sightseers that English literature began with Chaucer. If anyone desires to note, with but a little trouble, how utterly false such a notion is, let him spend five or ten minutes over the first volume of the *Cambridge History of English Literature*. However, the vast majority of the spectators learnt nothing at all and only cared to applaud and roar at the buffoon characters of Shakespeare's plays, such as Bottom the Weaver. If a theatrical imitation of Shakespeare was to be paraded through the City as a superior sort of "Guy," surely the grotesque absurdity of the continuous raising of the hat to the onlookers might have been omitted. If the last and the incoming Lord Mayors could have been persuaded to save the many hundreds squandered on these shows for some decent purpose, the City might have been saved the scandal of watching the uprooting of Crosby Hall with folded hands. We have no objection whatever to carefully marshalled pageants in their proper place, for they yield not only great gratification but abundant instruction both to actors and spectators. Now that the scene of the ENGLISH CHURCH PAGEANT, to take place in June, 1909, has been changed from Brighton—probably the most absolutely inappropriate place in the whole Kingdom—to the grounds of Fulham Palace, we venture with confidence to prophesy that it will prove a most abundant success.

The Rev. W. F. C. Sandwith, the Rector of ST. BARTHOLOMEW THE GREAT, SMITH-FIELD, is to be congratulated upon the strenuous appeal he is making to the citizens of London and others to save the ancient gateway to the precincts, now so overcrowded and threatened with further commercial encroachments which would practically obliterate it. This beautiful gateway, of early thirteenth century date, is one of the very few precious relics of the past left to London. The opportunity has suddenly occurred of securing the freehold of the gateway for £1,875. No mad

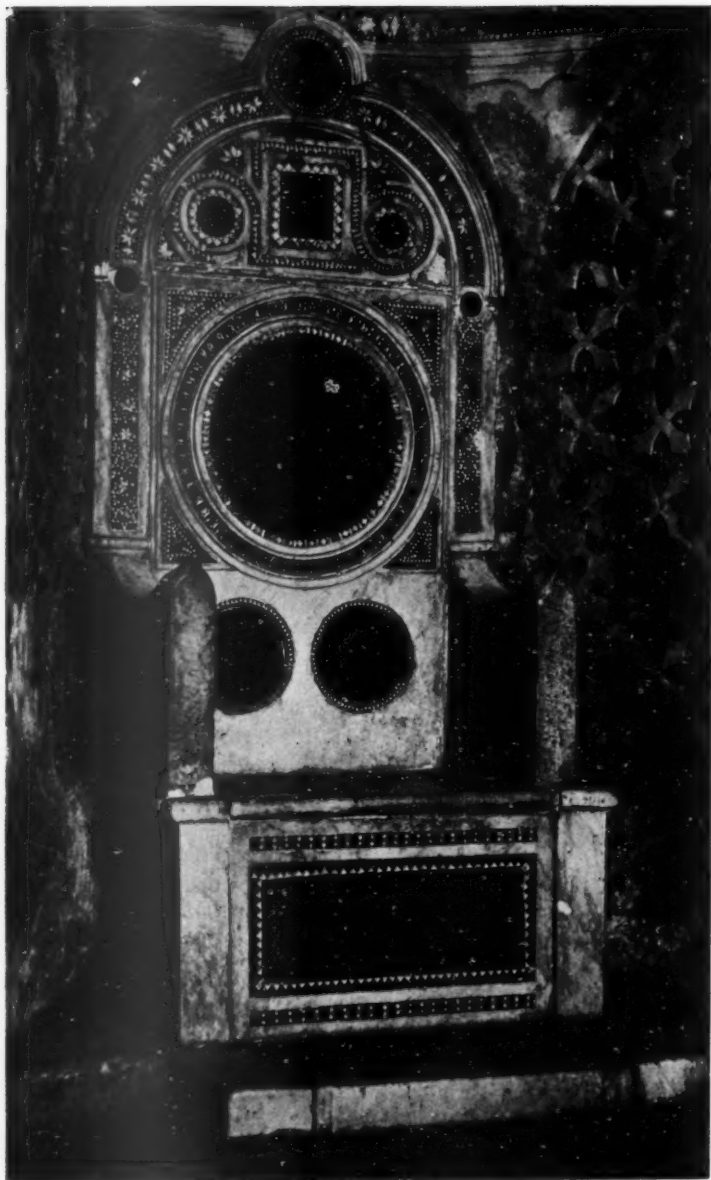
scheme of imaginary restoration is in view. It only requires to be freed from quite modern advertising disfigurements, and to be put in habitable repair, for which purpose Sir Aston Webb considers that £200 ought to suffice.

Another most meritorious work of restoration now in hand is the repair of the OLD GUILDHALL, CHICHESTER, which was formerly the church of the Franciscan Friars of that city. Sufficient has been subscribed (about £550) to do the absolutely necessary work to save the building from further decay. It is much to be hoped that the sum of £1,500 originally asked for will be soon subscribed, and this beautiful building be thus preserved for future generations. There is no apparent fear of any extravagant or needless alterations being made, for Mr. Edward Prior, F.S.A., is the voluntary advising architect.

It is anything but an agreeable task to throw cold water on church restoration schemes, but it seems desirable to draw brief attention to an extraordinary effort that is now being made to bring about what is practically the destruction of the exceptionally interesting historic features of the important DERBYSHIRE CHURCH OF ILKESTON. All, save thorough agnostics, will be ready to admit that accommodation for the worship of the congregation stands before the preservation of fabrics, however ancient or historic. But, in the vast majority of cases, the one can be supplied without the destruction of the other. Ilkeston has of late years rapidly increased in population and is still growing. Additional churches have been built, but still the parish church is occasionally overcrowded on Sunday evenings. Under these circumstances, by far the best plan is to build yet another church on the outskirts where the population is growing. But no, the scheme that has commended itself to the authorities is to carry out a big enlargement of the parish church, at a cost of £5,000. In the neighbouring parish, it has just been shown what a good and suitable modern church can be erected for £3,000. The plan involves a great extension to the east, turning the present quire and chapel into the nave. To achieve this, the remarkable stone chancel screen, and the singularly fine sedilia and double piscina, as well as various other noteworthy features, will have to be uprooted; the rebuilding of them further to the east is bound, if attempted, to prove a signal failure. According to the last circular the sum as yet received for this extravagant and grievously destructive scheme amounts to £2,280. It is devoutly to be hoped that £5,000 will not be raised, for on all accounts it would be better to have a modest new church on another site, and to suffer the old parish church to stand unmolested.

Owing to an error Vol. XIII. was printed on the title-page in the October issue instead of Vol. XIV. The Publishers will be pleased to send a correct title-page post free on application.





THE CATHEDRA: CHURCH OF SS. NEREO ED ACHILLEO.